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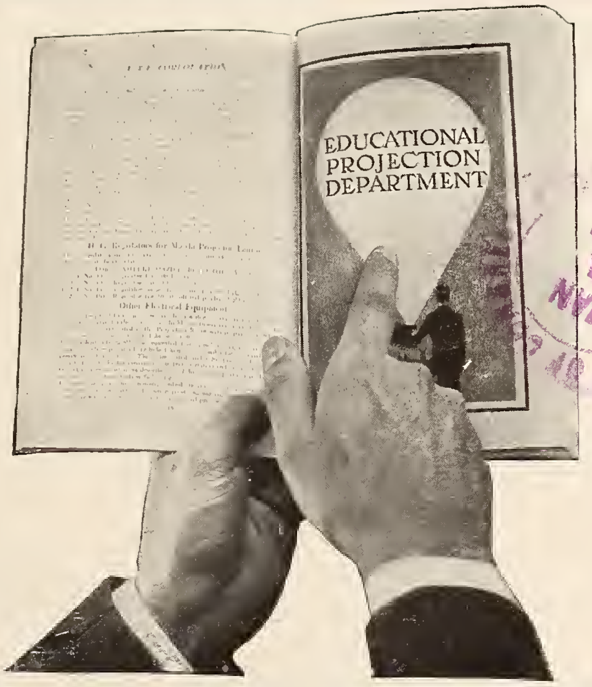
MOVING PICTURE AGE



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MOVING PICTURE AGE

THE *JANUARY* ISSUE

Vol. IV 1921 No. 1

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A Moment With the Business Manager

IT is indeed gratifying to receive letters such as the following from readers when renewing their subscriptions. They speak well of the value received from the magazine.

> MOVING PICTURE AGE:
>
> Please keep my name on your subscription list. Your paper is getting better each issue.
>
> M. C. GEMMILL,
> 529 N. Stricker St., Baltimore, Md.

> MOVING PICTURE AGE:
>
> Please find enclosed check to renew my subscription another year to MOVING PICTURE AGE.
>
> I assure you that I have found much profit in reading it during the past year, and it has kept me in touch with the various film companies, so that I have been well supplied with first class pictures.
>
> G. W. SHEPHERD,
> Pastor First Christian Church, Atwood, Ill.

These are only a few which tell of the place MOVING PICTURE AGE is filling in their activities.

Homer E. Robertson,
Business Manager.

Published Monthly by
CLASS PUBLICATIONS, INC.
418 South Market Street,
Chicago, Illinois

Telephone, Wabash 912

Eastern Office:
Room 308, 51 E. 42nd St., New York
Phone, Vanderbilt 5462

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Subscription Price: Fifteen cents per copy, $1.00 per year, postpaid, in the United States and possessions; Canada, $1.50.

Subscribers please notice that change of address must reach us by the 10th of the month preceding date of issue.

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EDITORIALS

Series of Articles to Help the Teacher

IN this issue MOVING PICTURE AGE expected to announce a new series of articles to deal with the moving picture in school work in much the same way as Rev. Smtih's series are taking up the subject of moving pictures in the churches. As the arrangements have not been entirely completed, the announcement cannot be made now. However, hopes are entertained of starting the series in the next issue. At least some announcement will be made even if it is necessary to wait until the following issue to begin the series.

Using the Screen to Advertise

ON page 24 of this issue appears a new department, "Screen Advertising with Slides and Film." The church and school will be interested in this as well as industry in that they have special services, programs and various announcements which can be as effectively made on the screen when projecting a picture or stereopticon views as in any other way. Anyone who has patronized the moving pictures theater knows how effectively the announcement of future programs are made by the theaters and it is hoped that through this department, which is particularly for commercial users of slides and film, non-commercial users will receive some beneficial suggestions on advertising their own activities.

Putting the Industrial Film Across

TODAY and probably for some time the industrial picture will furnish much of the instructional film for educational purposes. This is true for two reasons: 1. There is not sufficient purely educational film to supply the demand; and, 2. The teacher has not used film in his work long enough to be "sold" on its necessity so that he will pay the price required if special educational film is to be produced for the present limited but growing instructional demand. In the emergency industrial film is filling the gap largely because it is cheap and the teacher is experimenting with what can be obtained easily and at low cost. As the teacher becomes more enthusiastic and experienced he will demand better educational pictures. The good industrial, however, will probably never be wholly superseded as it depicts processes and methods which cannot be duplicated effectively in the studio.

Now, what points make an industrial acceptable for school work? First, it is not necessary to omit all reference to the source, but on a film as in a text-book the student would soon tire if the name of the company or author were scattered throughout the book. Many industrial films put out for general use carry the name of the company whose process is filmed on each subtitle and some even on every individual frame. These also are full of subtitles such as "This is why Jones' ——— is the best," and many other similar statements.

Perhaps the comparison of two industrial films recently reviewed will offer suggestions as to how a film can be made so that it will be received freely by the public and schools. Both films showed the manufacturer of food products nationally distributed in packages. In one film the name of the manufacturer with his trademark appeared on each subtitle as well as frequently in connection with mention of the product. The other kept the reviewer somewhat in suspense as to what was being manufactured and by whom. In no instance was the name of the company displayed. Along toward the end of the film the process of stamping the well-known trademark on the product is shown. This is the first identification but is made in such an unobtrusive manner as to be taken as a part of the story and unconsciously the observer is receiving a permanent but subtle impression which most advertising managers will agree is the more lasting.

Another point of contrast was in the chemical laboratories of each of the two companies. One had a close-up of an old man dressed as an alchemist of the fifteenth century perform the well-known "feat" of clarifying a test tube of potassium permanganate solution by pouring sulphuric acid into it. That would be ridiculous to any high school class as all would recognize the experiment and would know that it had nothing to do with the manufacture of the food product.

The other picture had a view of a modern industrial laboratory with up-to-date young chemists dressed in neat white jackets working with instruments and equipment used in the process. The comparisons could be carried on indefinitely but in a few words one film showed how good the product is made while the other told how good it is. The owner of one film is disappointed with the returns from his investment, the other is having such a big call for it from theaters alone that he has difficulty in supplying the demand. But the theater demand is only temporary and then the schools (and churches) can have it for a longer life.

Although one comparison is never positive, which of these two types of film would it seem is the better to follow when planning an industrial film? In these cases the answer is almost obvious.

What Are Your Suggestions?

IN this issue on page 7 appears the third of the series of articles on "How Our Church Uses Moving Pictures" by the Rev. Roy L. Smith, Pastor of Simpson Methodist Church, Minneapolis, Minnesota. Rev. Smith is receiving a number of comments and innumerable questions in regard to this article. The editor of MOVING PICTURE AGE is desirous of adding other articles which would be valuable to the minister in his work. If at any time any reader has any suggestions on articles or types of articles which would be helpful to him the Editor would appreciate hearing from him.

Also if this series has been instrumental in assisting in the operation or installation of moving pictures in any church, we would appreciate hearing about it.

"Neighborhood Night" Comes Every Friday at Simpson

Simpson Methodist Church in Minneapolis keeps its children off the street through its Friday movie night. This is only about half of the crowd. Many evenings over 900 people attend. At times 200 children and some parents are waiting at 7:00 when the doors are opened a half hour before beginning the program. Another special show is given after school in the afternoon for the smaller children, as the church is not large enough to hold all at one show. Children, unattended, are seated on the main floor. How they are kept quiet is only one element of the well planned organization which takes care of these meetings. The work of the several committees is described in the article beginning on the opposite page

Illustrating Chapter III, "How Our Church Uses Moving Pictures."

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MOVING PICTURE AGE
For Non-Theatrical Film and Slide Users
Vol. IV **JANUARY, 1921** **No. 1**

How Our Church Uses Moving Pictures

III. Organizing to Handle "Neighborhood Night"

How "hitches" in the evening's entertainment are prevented by committees which are organized to look after details and plan for emergencies

By Rev. Roy L. Smith
Pastor of Simpson Methodist Church, Minneapolis

THE average moving picture is produced for purposes of entertainment. The producer is an entertainer and not an educator or reformer. Whatever contribution the picture makes to education or reform is incidental to its first purpose—entertainment. The church will therefore find pictures better adapted to its social program than any other feature of its work.

Every community has certain social centers, supervised or unsupervised. They may be churches, schools, clubs and settlements, or they may be barber shops, garages, restaurants or pool halls. The influence of the "social center" will depend upon the character of its leadership. An unsupervised place is more liable to be bad. I am firmly convinced that the church must soon set out to become the dominating social center of the community and to do so it must minister with sympathy and understanding to the social life of the people.

The instinct to play is universal. During play time the mind is open and receptive—the player wants to be pleased. The average man's day is full of monotony and devoid of adventure. The institution which supplies recreation, which lightens the day's toil, will find it easy to capture his heart and loyalty. Fortunes are being made out of the loneliness and monotony of millions of lives by the agents of commercialized amusement. The church has a wonderful opportunity to inspire and hearten through wholesome recreation provided without thought of profit.

This vigorous organization, one of the largest Methodist Churches in Northwest, grew at the rate of 35 per cent net increase in membership last year. An average of three meetings per day are held in the building or in connection with the work. Nearly 2,000 families are being reached by its multiplied ministries.

With this idea in mind Simpson church has developed a function known as "Neighborhood Night." The purpose is primarily entertainment. The program is planned with the hope of interesting all members of the family. This article is an effort to describe it in detail that others may profit by our experience.

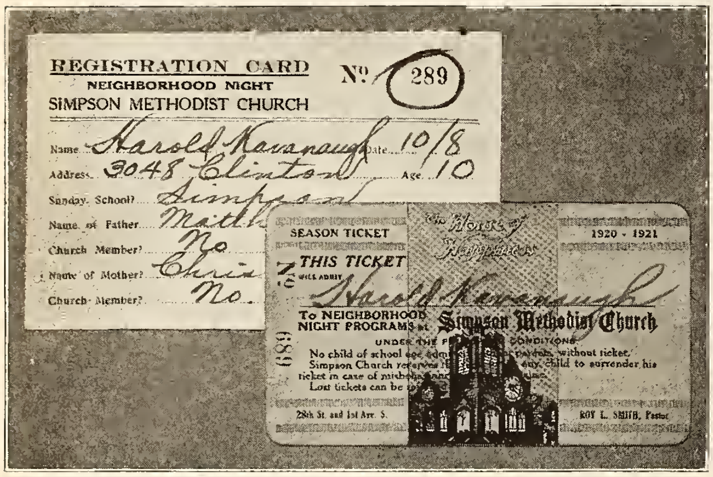
Beginning about October 1st, and continuing until May 15th, we set aside every Friday night for this function. We use this night because there is little conflict with the children's school work. Beginning at 7:30 we offer a program of one hour and a half, of which pictures are the principle feature. By appealing to all groups the function has become exactly what the name indicates—Neighborhood Night.

We have earned some distinction because of the compact organization we have developed for the handling of this affair. Our management is called "The Neighborhood Night Committee" and is answerable to the official board of the church on the same basis as the Sunday School board. It consists of six men and six women, with a chairman, secretary, treasurer and five special committees. The committee members, in many cases, are not members of the central committee. Monthly meetings are held and the work carefully planned and discussed. Reports are made each month to the official board of the church. The special committees are as follows: (1) registration, (2) film, (3) program, (4) police, (5) social.

We admit any child in the neighborhood who presents a season ticket, similar to the card shown on the next page. This ticket is given to the child, without charge, when he registers with us on the registration card also reproduced on the next page. These registration cards are filed in the church office. Boys are registered on white cards and girls on red. Children enrolled in our Sunday school are indicated by a blue circle around the number (note illustration). No child is admitted without a ticket unless accompanied by parent or adult. Our own children are registered at the close of their Sunday school session, others register by coming to the church office on Friday afternoons.

Because of the lack of space we limit the issuance of tickets. In order to provide for our own children adequately the registration is opened to them one week in advance of the outsiders, tickets being issued at the close of the school session. A staff of 10 registrars recently handled nearly 400 children in less than an hour. We now have 918 season tickets out in the neighborhood, and hold two programs each Friday —one at 3:30 and one at 7:30; the afternoon program shows to the younger children the same picture which is shown to the adults at night.

As soon as the registration cards are available, we throw our whole organization into the work of calling on the homes of children who go to no Sunday school. Names of such children are furnished to the teachers of Sunday school classes. We have been able to make 100 calls per week on these "prospects" with the result that scores have come into our Sunday school. The names of the fathers and mothers give us a fine line of "prospects" for our adult classes. Our men's class recently conducted two visitations among these men, securing a considerable number for the various activities of the church.



REGISTRATION CARD
NEIGHBORHOOD NIGHT
SIMPSON METHODIST CHURCH
No. 289

Name Harold Kavanaugh Date 10/8
Address 3048 Clinton Age 10
Sunday School? Simpson
Name of Father Matth
Church Member? No
Name of Mother? Chris
Church Member? No

SEASON TICKET 1920 - 1921
The House of Happiness
No. 289 THIS TICKET WILL ADMIT Harold Kavanaugh
To NEIGHBORHOOD NIGHT PROGRAMS at Simpson Methodist Church
UNDER THE F CONDITIONS
No child of school age adm without ticket.
Simpson Church reserves any child to surrender his ticket in case of misbeh
Lost tickets can be
28th St. and 1st Ave. S. ROY L. SMITH, Pastor

Children unless accompanied by parents are admitted by ticket only. The leads from the registration cards are followed up and bring many inactive members back into the church.

When the financial canvass was made for the year's budget of the church, these "outsiders" contributed almost $1,000 toward our annual expense. Many church letters have been found as we have called in the homes, and many others have been brought into the church through profession of faith, the first contacts being made through the "Neighborhood Night." We consider this registration plan absolutely essential to our organization.

The committee on film consists of the pastor, a member of the board of trustees, and the superintendent of one of the grade schools of the city. All films pass the inspection of this committee. Some of them we review, some of them are accepted on the judgment of film exchanges whose judgment we have learned to trust, and some of them are secured through trustworthy advice from other users. By following suggestions in THE MOVING PICTURE AGE we get much help in the selection of film. The National Board of Review issues a booklet which lists many fine features. The following pictures have been used in our programs with splendid success:

This school has been increased almost 40 per cent in the course of one year through the use of pictures. The popular Friday night program has become so big that it has had to be divided into an afternoon and an evening session.

Tom Sawyer	Famous Players-Lasky
The Warrens of Virginia	Famous Players-Lasky
Freckles	Famous Players-Lasky
Huck and Tom	Famous Players-Lasky
Mrs. Wiggs of the Cabbage Patch	Famous Players-Lasky
The Copperhead	Famous Players-Lasky
Sis Hopkins	Goldwyn
The Kingdom of Youth	Goldwyn
The Cinderella Man	Goldwyn
Jack and the Bean Stalk	Fox
Fan Fan	Fox
Treasure Island	Fox
Babes in the Woods	Fox
The Life of General Pershing	Fox
Smiles	Fox
Evangeline	Fox
From the Manger to the Cross	Vitagraph
The Fortune Hunter	Vitagraph
Anne of Green Gables	Realart
Erstwhile Susan	Realart

The following pictures have a fine appeal for an adult audience, but do not appeal to the children so strongly:

The Blue Bird	Famous Players-Lasky
Little Women	Famous Players-Lasky
His Majesty Bunker Bean	Famous Players-Lasky
Les Miserables	Fox
Tale of Two Cities	Fox
Puddenhead Wilson	Famous Players

We seldom use more than five reels because of the time involved. Occasionally we make up a program of miscellaneous films, educational, comedies and animated cartoons. Younger children enjoy these programs better than adults, because their minds will grasp a shorter and less involved tale more readily.

Young people between the ages of 18 and 24 have less interest in our general programs than either adults or children. We have found it necessary, on many occasions, to organize programs especially for this group which can be held separately. It is a good plan to have a committee from among the young people themselves select their own film under tactful leadership.

The Work of the Program Committee

A brief space of time elapses between reels as the machine is being reloaded. Unless careful provision is made, this break becomes demoralizing. Something has to be provided the instant the picture stops. We usually spend three minutes in "specialties," furnished by the audience. Occasionally guests are imported as entertainers, but we prefer to use our own talent. Sometimes it is the Sunday school orchestra, sometimes a child vocalist or reader, and sometimes a simple trick of magic which points a moral. The Chicago Magic Company, 72 West Adams Street, Chicago, publishes a little booklet by a young Baptist evangelist, which is of great help in such work.

We have made up several sets of slides illustrating hymns and patriotic songs. These songs thrown on the screen are enthusiastically sung by the audience. We also use the intermission in which to announce Sunday services and other features of the week's program, also as an opportunity to take the collection. We pay no one for participation in the program, and all funds collected go to pay for the film and publicity.

One of the essential elements in the program is "pep." Long waits are fatal. The violin must be tuned and ready to go when the picture stops. Singers are seated next the aisle to avoid delay. The pianist is regular, understanding every point in the program, and has

(*Turn to page* 15)

Educational Value of Industrial Films

The value of industrial film is determined by the particular way in which it can be made to apply to the needs of the class or audience

By Dudley Grant Hayes
Director, School Extension, Chicago Public Schools

WE realize how inadequate words are, at times, to awaken concepts in the minds of pupils. Words are simply symbols to represent things or ideas, and furthermore, unless there has come into the experience of pupils some sensory relationship with the things which words symbolize, we should not be surprised when word lessons fail to produce the results aimed at.

The great need in educational work is to provide pupils with sensory experiences which are to be used as a basis of development, whether physical, mental or moral. These experiences, through the sensory channels, furnish the child with a basis of interpretation very necessary for him in order to understand the language of geography, history, literature or science. We recognize the further necessity for the child to react upon his surrondings, in order to discover himself and establish his relationship to things not to himself—the world, if you please.

Our aim is to develop the greatest ability for effective service in all those whom we serve. We desire to inspire them to undertake greater problems and to contribute their best talents to the welfare of their respective communities. We briefly mention the great advantage the so-called object method had over the word method in educational evolution. The object method, coupled with the pictorial method coming down to us from Commenius, produces results far more effective than was even dreamed of by the olden time pedagogues.

Formerly much objection was raised to industrials because of the excessive advertising. Many present-day industrials are made with their educational value as a primary consideration as in this film, on the uses and adaptations of electricity, by Harry Levey Service Corporation.

The great stride taken in educational work by present-day uses of lantern slides and films means the shortening of the time required to complete the course of study in our educational institutions. Industrial films are serving an immense purpose in furnishing first-hand, impressive insights into the basic industries of the human race. The value of industrial films, from the standpoint of the producer, is one thing. Their value from the standpoint of an educational system, as generally understood, may be quite another thing. Primarily, we are interested in educational work, whether that work be in the day school, the evening school or the community centers.

The motive of industrial organizations in producing and circulating films concerning their work does not influence us. They may wish to carry on a species of invisible, if we may use that term, advertising of their products. That is not to be condemned. If the films produced by them be of a good quality and full of worthwhile subject matter carrying into the consciousness of the observer ideas for betterment, they should be welcomed. The constant readjustment going on at every hand calls for open-mindedness toward every available means to assist a progressive people in meeting the issues of life.

The problems of living beings and the ways to solve them are always fundamental. In considering industrial films, I am keeping in mind the fundamental necessities of life, food, clothing and shelter. Industrial films that deal with food topics, portray the various ways of production, and the collaboration necessary for the distribution of foods. Films related to clothing take us to the sources of raw material and trace the various processes of production, manufacture and distribution. Studies related to those raw materials which go into the building of our homes, whether they be humble or more elaborate, again take us to realms of original sources, showing us the occupations concerned in the preparation of that material, the elaboration of it in all its phases until finally assembled into dwelling houses equipped with the most modern sanitary devices.

All such industrial films are of primal importance in our educational work. They all concern the occupations of human beings. The greatest of all occupations is that of producing. Maximum production leads to peace; minimum production leads to scarcity, want, strife, bloodshed and a fight for life. To learn how to produce abundantly, economically, readily, regularly, easily and efficiently are all of primary importance to the human race. Industrial films which help to bring about such a state of production, whether of raw or of manufactured materials, certainly should be welcomed. The dissemination of information is one purpose of the instructor. To acquire facts is a purpose of students, old or young. Industrial films may be used for the purpose of serving both of these ideas, and for both good industrial films are excellent. Incidentally a broadened view of life is obtained and otherwise unattainable facts presented by the trips shown in the moving picture reel, when people are taken on excursions to the original sources of the raw materials with which we are concerned, whether they be food, clothing or shelter materials.

In these trips to the sources of raw materials we are given a more broadened view of geographical work than we could otherwise get. The methods of travel, the routes of travel and the sections of the world involved are all filled with interest. The people visited, their homes, occupations and the divisions of labor in which they are engaged, all have a charm for us.

Films also show methods of transportation, whether they are the very simple ones where burdens are carried by men and animals, or hauled by teams of various kinds in carts, wagons, or on trucks. All these, as seen in action in the moving picture reel, give an impression that can be obtained in no other way. The process of manufacture, with the more and more complicated machinery involved, and the steps from the primitive style in manufacture up to the latest word in any line, are all full of interesting, helpful suggestions. More and more it dawns upon the assembled people who witness such films that present-day conditions call for an adjustment in one's preparation for participation in life's activities; and it also is made evident that in all of these actions or processes the human being is essential. He simply needs a different preparation to enter into the world's work.

In the portrayals of the industrial films there are introduced, in a quiet and yet in an effective way, social problems involving the home, education, and the leisure time occupations of the people, their recreation, community betterment and personal advancement. Hence we believe that industrial films are an active stimulant to better living, better service, better citizenship. These lessons are acquired through seeing people in action. Meeting the results of their action emphasizes the advantage of employing approved methods. Attention is called to the greatly improved regulations in factories. Obedience to law for the good of all quietly comes to the fore as the devices for safety are shown in the factory, in the community, in the home. Economic loss due to carelessness is brought out, not in an obtrusive but in a quiet, effective way. The value of industrial films finds a rating not contemplated by the manufacturer in his original plan of putting his organization and its work on the screen.

How I Obtain My Industrial Films

Recent experience demonstrates that clearer impressions can be given, not only in elementary school courses but in technical, scientific and shop instruction, with the added advantage of shortening the time required and the lessening of class failures where suitable films are used as aids in the educational process. These are only a few of the very helpful, valuable things that I see in the industrial films.

I will speak very briefly of the sources of such films. It is not necessary to say much to the experienced visual director, but to those endeavoring to get started I would suggest careful scanning of the excellent periodicals devoted to film service, where splendid lists of films available are published. Furthermore, the editorial mention of new industrial reels assists very much in putting the using public in touch with the procedure. To be very elementary and specific concerning the way some may get at sources of industrial film supply, I suggest that you write directly to the factories or manufacturing concerns to find what they have and on what terms you can get those films which they have produced. Ordinarily, your expense would be simply the express charges. Film exchanges can often give assistance from their lists of films, which are constantly increasing in size.

There is much more to be said on these topics and no doubt others are ready to add a few suggestions to what I have written. The future will no doubt bring forth more details on the subjects upon which I have merely touched and upon pertinent subjects which have been omitted entirely.

The American consul in Chile reports that the South American movie theater is anxious to get more business and industrial pictures.

Graphoscope Company Opens First Branch

AT its headquarters, 50 East Forty-second street, New York City, The Graphoscope Company announces the opening of the first of its branches at Washington, D. C. Primarily this organization had in mind the serving of its many new patrons who have been won over to the use of motion pictures for non-theatrical purposes, for whom it has brought out late models of suitcase and stationery projectors.

This new branch, located at 1004 I street, consists of an entire two story building. On the first floor are the sales offices, shipping room, store room, inspection room and film vault. The second floor contains the projection room, commodious and attractive, for demonstration purposes. This establishment will supply a complete film-service to non-theatrical institutions inclusive of projectors and pictures. It is acting as distributor for the films of large industrial enterprises and will also distribute films for certain national organizations for community work, etc., such as the American Red Cross.

How Long Does a Picture Live?

INTERESTING figures on the life of motion pictures, and an indication of their popularity, are given by Educational Film Exchanges, Inc., which releases no subjects longer than two reels. According to this statement the average life from city to small town showing of the "feature," or the five or six reel picture, is one year. However, when two reel comedies are concerned the booking time becomes almost twice as long. This is explained to a considerable extent by the fact that the two reel comedy producer rarely bases his picture on some so called timely event that loses its carrying power as the news incident is lost.

But the single reel picture, especially the scenic educational and special subject, far distances all other productions, Educational reporting that there are now in its library many of these subjects which were first shown five years ago and which still maintain their standard of demand. In this connection it is pointed out that in the past two months the leading Broadway theaters have almost every week shown some single reel subject ranging in age from two to five years because they believed that the audience appeal of the offering was still strong. How striking such pictures are with audiences is evidenced by the comment of one New York paper which hails a subject four years old as, "At last a novelty in motion pictures."

Friday and Saturday Children's Programs

AN organization operating under the name of the "Children's Matinee Association, Inc.", in New York City, has for its object the selection and presentation of suitable film programs on Friday and Saturday afternoons for school children especially. The association is working in harmony with most of the accredited better film organizations and hopes eventually to make these matinees self-supporting. The usual method of presenting moving picture programs to the children is to rent the necessary theaters when possible. When theaters are not obtainable, halls and school auditoriums are used, though the former are preferred since, as the prospectus of the association reads, they "do not want to hurt the business interests." Programs will be arranged, in the near future, so that they will fall into two classes, junior and senior. In this way the association plans to be able to entertain the children in the afternoon and their elders in the evening.

With the surplus of Junior Red Cross funds, Hartford, Mich., school authorities will purchase a motion picture machine for school instruction.

Five Ways Every Factory Can Use Films

Although this article is written primarily for the industrial concern, all of the five ways are also applicable for use in the church, the school and the community

By Dr. James Herbert Kelley*

NO person can influence another unless he secures his attention. He cannot hold the attention for any considerable time unless he supplies an adequate motive. Novelty may be such a motive for a short time, the spectacular may appeal temporarily, but in order to secure the attention long enough to put an idea across and to be sure that the idea will bear fruit in thought or conduct or action, a degree of interest must be aroused. The permanance of interest depends upon many factors but one of the most important ones is that the experience gives pleasure and satisfaction.

One of our primary instincts is that of play. It is a motive and an end in itself, but it may be utilized for remote ends and may be the chief means of education and social uplift. The play spirit is being utilized in our best schools and we are accomplishing learning without tears. Play, either spontaneous or supervised, either individual or in groups, keeps interest keen and stimulates effort. I advocate no soft pedagogy either for the child in the school or for the adult in his vocation. There is a place for effort, for a heave of the will, if anything worthwhile is to be accomplished. Without it and its accompaniment—attention—a teacher, a preacher, or a presidential candidate might as well talk to the empty coats of his audience as to waste his arguments and appeals on those whose minds are wool gathering or building castles in Spain. There is but one way for one man to give an idea to another and that is by suggestions. In ordinary association suggestions are given and received more or less unconsciously; but when we wish to teach or to influence we use our suggestions deliberately and with great care. At this moment I am hurling suggestions at you at rather a rapid rate. You are making your own interpretations and I hope you are getting my ideas; but if we could catch on a photographic film the first impression that is made on each mind by this sentence and could then compare them we might find that even this simple language has as many interpretations as there are individuals present.

To illustrate, I will give you a suggestion—one word. That is, I have an idea in my mind and in order to give it to you I will give you a suggestion, a symbol, in this case a word, and will ask you to help in the experiment by catching the first reaction your mind makes, not the second or third reaction which would be the result of association; but the very first, the immediate effect of the suggestion. You will have to do some quick work and will have to call a halt on your rapid mental processes. Use a stop watch on your brain. If you are ready, the word is hoarse. You heard the suggestion and found your idea. What was it? Human nature being what it is, and your life experience being what they are, the results of the experiment are predictable. To one the idea was the general concept of horse, to another a particular horse, to another a picture of a horse, to the sportsman present probably a horse race, or a bet, to another, Rosa Bonheur, the painter of horses. Possibly, some one, taking his clue from the hoarseness of my voice, got the idea of hoarseness, which was the idea I intended to convey by the word used as a suggestion. This illustration shows how complex the learning process is and how difficult it is to put ideas across in a precise, clear cut, definite manner so that the desired result is obtained.

The Five Ways

1. To orientate the workman
2. To conserve health
3. To teach safety first
4. To give lessons in thrift
5. To further Americanization

Advertisers have been quick to sieze upon the picture, the illustration, to supplement their catch phrases. Cartoonists tell a story with a few adroit lines. Film makers dramatize the classics and make their fine ideas the common property of all. Schools make wide use of slides, colored and plain, films, and stereoscopic photographs. Colleges, universities, and technical schools teach the principles of the various steps in the manufacture of complicated machines, steps as in the evolution of iron ore into tempered steel, the fundamental laws of hygiene and public health. All these agencies act psychologically. They challenge the attention, hold the interest, and suggest clear ideas.

Descriptions are useful and sufficient for those who read. Diagrams are an aid for those who will study them out. Lectures with explanations and discussions serve the few who can assemble for the purpose, but when it comes to the big question of adult education for all, the question of stimulating all to keep growing, to become increasingly efficient, to abolish the deadend and keep men from dying at the top, I know of no means so effective as slides and films. They work psychologically, they have a scientific basis. They fit the need. The proof of this is in their unusual appeal and the ready response.

The Bureau of Commercial Economics has started a nation-wide campaign to get free motion pictures into factories and every other place where there are workers. The bureau has over 21,000,000 feet of educational film, on almost every conceivable subject, which it loans free to those who will exhibit it free. The bureau has eight traveling motion picture theaters—especially built auto trucks—which carry a projection machine, an electrical generating plant, and a portable screen so that the pictures may be shown anywhere any pleasant evening. The Bureau of Education at Washington, D. C., has salvaged thousands of feet of film for free distribution to any responsible person who will make free exhibitions.

Small wonder that the large industrial plant with a soul uses this means of visual instruction in numerous ways in its uplift work. It would be tedious to enumerate all the uses made of slides and films in welfare work but I will mention the following five types.

1. To orientate the workman. When a new man

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*Dr. Kelley is director of University Extension, University of Pittsburgh, Pittsburgh, Pa. The above paper was recently given before the National Academy of Visual Instruction convention at Madison, Wis.

is employed some concerns give him a general notion of the main activities of the industry and outline the routes of advancement. They show him the future possibilities of his job and tell him how he may make the most of his abilities. Such an analysis enables the workman to work with intelligence. He can understand how his efforts fit into the efforts of his co-laborers and how all together make the finished product, thus making possible the payment of his own wages. This procedure awakens hope and ambition and makes a man feel that he is not doomed to stay at a dead level for life. On the contrary, he feels that social capillarity which is distinctive of America, whereby men of one economic and social level quickly ride to higher social strata and achieve new positions of opportunity and responsibility.

Films One Company Has Used Successfully

This bird's-eye view of the industry is followed up by instruction in a vestibule school or in up-grading classes in which large and profitable use is made of visual material. Thus the most effective vocational education and vocational guidance are given and the industry fulfills a fundamental demand of our democracy, viz., equality of opportunity for all. Some of the films used successfully for this purpose by the Carnegie Steel Company are "The Reason Why," "The House That Jack Built," "The Workman's Lesson," "How a Workman Became a Cashier."

2. To conserve health. According to Professor Irving Fisher of Yale University the vital assets, or economic value of our people is greater than all our other wealth combined. He proceeds in this manner: if a man earns $1800 a year, that amount represents the return at 6% on an investment of $30,000, the real economic value of the man. On this basis compute your own economic value and you will have a cure for blues when things seem to go wrong.

The importance of keeping ourselves fit, trim, and in good working order is seen at once. How many of us are up to standard efficiency? What percentage of the workmen in a large mill maintain 100% physical efficiency? It is quite in order that the management of an industrial plant such as the Ford Automobile Company should require the attendance on the company's time of all employees at illustrated lectures on health and sanitation. The economic losses from temporary sickness and preventable disease run up into the millions of dollars annually.

Giving Health Hints on the Screen

The State Department of Health of Pennsylvania has over 25,000 feet of film for free distribution on the prevention of tuberculosis, typhoid fever, and other preventable and curable diseases. The International Harvester Company circulates hundreds of slides on the care of eyes and teeth, and on the destruction of the fly and the mosquito.

3. Safety first. The value of a hand, a leg, or an eye is indicated by the amount of insurance an injured man may recover on his accident policy or by the amount stated by the State laws fixing workmen's compensation and employers' liability. To stir the mind, to make a workman visualize the result of his carelessness is the object of our safety drives, and I know of no more effective film than that one so true to life entitled "Careless America." Other good safety films are: "How Accidents Occur," made by the Liberty Mutual Insurance Company of New York; and these put out by the Pennsylvania Railroad Company: "Shorty the Car Inspector," "Good and Bad Firing," and "Smoke Prevention."

4. Thrift. At the present time when the purchasing power of the dollar is more than cut in two, and prices have not tumbled noticeably, every one should curtail expenditures and save his money. Current prices indicate unmistakly a high degree of famine in some commodities. It is therefore, a moral obligation for all to save and conserve. Thrift ideas are clinched and made to function by such films as "From Messenger Boy to Bank Cashier," "The Home Garden," "Making the Dessert Blossom," "Wheat to Flour," "Poultry Raising," and "Welfare Work," the latter made by the Metropolitan Life Insurance Company.

5. Americanization. Here is a big problem for the industries that employ foreign labor and, as a new tide of immigration is just setting in, the problem will loom larger in the immediate future. The immigrant wants to become an American and we want him to become a good one. Just how to secure a real transfer of allegiance and to inculcate our subtle idea of liberty, which is not license and freedom of speech which is not sedition, is a delicate problem, particularly with those who do not understand the niceties of the English language. Here is a limitless field for visualization, a language all can understand.

The Americanization Lecture—Slide series prepared by Rev. Newell Dwight Hillis promises to fill a long-felt want of welfare workers in factories and mills. The lectures were written first and then illustrated. The incidents are intensely dramatic and the slides have been made to appeal to lovers of the movies. The lectures arouse inspiration and patriotism, the slides fix the subject vividly in the mind. The ten lectures point out with absolute sureness the intangible spirit, sound ideals, and fundamental principles of our government. Here are a few of the subjects: "The Sanctity of Property," as the "Logical Inference from the Sanctity of Life," "How Ability Can Increase the Workers' Wage and the Country's Wealth," "The Loyal Classes Who Build the State and the Enemies Who Undermine It," "Why There Is No Excuse for Poverty in Our Country," and "How Bolshevism Ruined Russia."

In conclusion, I sometimes think of the whole educative process as the weaving of a network in the brain to catch the impression that comes in through the channels of the senses.

To make that net fine meshed so that the slightest impression is retained long enough to become meaningful, to increase the associative fibers of that net by stirring the imagination and arousing ambition—there is a field of endeavor worthy of the best talent our large industries can secure as welfare workers and I know of no means as effective in this work as visual material in the form of films and slides.

Encouraging the Religious Appeal

PEOPLE in every part of the United States, wherever there is a church, a school, or a meeting house, are to be made familiar with the religious photo drama. This is to be accomplished by the International Church Film Corporation, which has selected "The Stream of Life" for its novel experiment.

This film, a dramatic six-reel sermon in pictures, was written by Dr. James K. Shields in the belief that a movie can carry a message and deal with the verities of life without detracting in the least from its popular appeal. Through its various distributing centers, the International Church Film Corporation will place "The Stream of Life" with churches, schools and clubs. The fate of the better picture movement will undoubtedly be influenced by the manner in which "The Stream of Life" is received.

In Norway the motion picture theaters were nationalized; their former owners receive 5 per cent interest from the government and the remaining profits are used to support hospitals and other welfare agencies.

The National Motion Picture League

Through boosting good motion pictures, this organization, whose list of approved films begins on page 20, is encouraging better productions

By Adele F. Woodward
President, The National Motion Picture League, Headquarters, New York City.

AS A medium for entertainment and education, the motion picture is a powerful agency. It is therefore necessary for right thinking people to exert every influence possible to turn this potent force into proper channels. Producers are ready to produce as many clever wholesome motion pictures as the public will patronize.

The National Motion Picture League is a co-operative, non-commercial, non-political organization. Its purpose is to secure wholesome motion picture conditions. It is composed of, and financed by individuals and groups of social workers, having no financial relation to any phase of the motion picture industry. It owns no films and receives no profit from the sale or rental thereof. No funds may be contributed by any persons interested in motion pictures commercially. The judgment upon all films of all producers is thus rendered impartial. The plan is positive in every detail.

A reviewing board in New York City consisting of about twenty-five members and composed of clergymen, educators and social workers select from all motion pictures, produced for national distribution, the names of those pictures which are suitable for adults, young people and children. These they list in current weekly bulletins before the pictures are released to any theaters. All pictures listed are first viewed in their entirety by a committee of the board. No picture considered harmful to the immature mind in detail or otherwise, is ever listed. The board is assisted in this work by other reviewing committees in various parts of the country.

How the League Is Encouraging Better Films

The current weekly bulletins containing advance information on worth while films viewed and approved by the reviewing board of the League, give to the general public the power of selection.

Our educational campaign is carried on through publicity in newspapers and magazines, including the publication of the lists of endorsed pictures now reaching millions of readers, by means of addressing public gatherings, and by the constant use of positive measures for turning the tide of attendance upon the movies to clever wholesome programs. Thus the League seeks to educate the general public to select only worth while motion picture recreation. This ever-increasing demand for wholesome films stimulates their further production. The lists of endorsed pictures are sent to the motion picture trade at cost, giving them the opportunity of observing the reaction of the thinking public upon their pictures.

The current weekly bulletins extend to schools, churches, clubs and all other organizations, desiring to give special programs under their own auspices, the opportunity of selecting motion pictures viewed and endorsed as clever and wholesome by this impartial board of educators and social workers. Theater managers, by referring to the bulletins, are enabled to select the type of pictures whose high artistic and entertainment value bring large box-office receipts and whose moral quality merit commendation from audiences of culture and refinement. The League makes no public comment upon pictures which it rejects as unsuitable for its lists.

The New York City Board of Education has made a yearly contract to pay for enough bulletins of the League so that each week, every school principal in the city receives a copy of the weekly list. These in turn are expected to be published in school papers so that practically every public school child in New York City has the advantage of taking the list of endorsed pictures soon to be played in a near-by theater, into his home. It is hoped that other school boards throughout the country will avail themselves of this opportunity of serving the children in their own communities.

Lists of Endorsed Films

Motion pictures arouse thoughts. Shall they be thoughts of murder, suicide, hatred, jealousy, cowardice, fear, rebellion, sensuousness, or shall they be thoughts of power, courage, heroism, hope, fun, sports, love, freedom, life? You need the power to select the kind of movie recreation you wish. At present you have no way of telling what the show to which you are going will be like. You need to have someone look the pictures over and tell you the ones that are clean, and funny and clever.

The reviewing board of the National Motion Picture League does this very thing. They can furnish you with advance information on worth while films. They do not prohibit you from going to see the unwholesome ones, but if you really wish to be wholesomely entertained, the weekly lists of endorsed films which the League publishes will save you from wasting your time on pictures that are not worth while.

Give the endorsed lists a trial for one year. The League is non-commercial and non-political. The following are some of the organizations co-operating in this movement:

Loyola School of Sociology.
National Kindergarten College.
Protestant Big Sisters.
Girl Scouts of America.
New York Women's City Club.
Jewish Welfare Board.
Chicago Commons Association.
University of California.
Child Conservation League of America.
International Sunday School Association.
Training Department Chicago Public Library.
Woman's Department, Chicago Church Federation.
Catholic Woman's League Protectorate, Chicago.
Natonal Child Welfare Association.
National Kindergarten Association.
League of Catholic Women, New York.
American Social Hygiene Association.
Northwestern University Settlement.
American Humane Educational Society and Mass. S. P. C. A.
National Congress of Mothers and Parent-Teacher Association.

In order to assist communities in securing better motion pictures, local branches of the League are established. These branches create and co-ordinate a demand for wholesome pictures locally. The League thus secures a country-wide demand for the pictures receiving its endorsement. It seeks to encourage a patronage so strong as to make endorsed pictures more profitable to their producers than pictures rejected by the League. A capable committee in all the principal cities and towns giving definite support to this plan can furnish the impetus and permanency to the production of wholesome pictures, which the industry needs. The plan is to have local branches which consist of the Chairman, Treasurer, and the following committees:

A. A Children's Matinee and Family Program Commitee provides special entertainments for children, young people and adults, thus securing actual bookings for endorsed pictures. The committee may give the entertainments under its own auspices in a church, school, theorganizations or theater managers. No picture is used which has not received the endorsement of the League. The number of members of this committee depends upon the number and character of the matinees. Chaperons should be provided to care for children who come unattended. No chaperon should be appointed for a group of more than 20 children.

B. A Membership Committee secures members for the League and subscribers to the bulletin. The community is divided into sections, either geographically or socially, or both. Members of this committee address schools, churches, clubs and public meetings on the subject of better motion pictures, thus assisting the League in its educational campaign. There should be a large number of enthusiastic members of this committee who constantly keep the need of better movies before the people by use of the press, by public speaking, and by securing the interest of individuals. This committee is cautioned not to resort to bombastic methods for opposing the bad, but to adopt the more constructive method of giving powerful support to the good pictures. Objectionable pictures will cease for lack of support and proper advertising, with an energetic committee at work.

The "Trade" Cannot Become Members of the League

The signed membership cards and subscription blanks are sent to the headquarters of the League. All checks are made payable to the national treasurer. No one may join who is financially connected with the motion picture industry. The bulletins are supplied to the motion picture trade at cost. Local branch dues of $10 a year cover five membership dues—those of the Chairman of the Local Branch, and the Chairmen of the four committees herein mentioned. Bulletins will be mailed to each of these five members.

C. A Publicity Committee secures publicity for endorsed films in local papers. School papers, church bulletins, club magazines and newspapers, should print the lists of films recommended by the League. The publicity committee sends to the national headquarters of the League, the name, address, and amount of circulation of each paper consenting to co-operate in this way. Each publication is invited to make a contribution to the League for this service. A special rate of $1 a year is made to school papers. The Board of Education bears this expense.

D. A Reviewing Committee of three members or more, reports to the executive offices on all pictures seen in local theaters, which are considered suitable for the lists of the League. The reviewing board in New York City sees practically all pictures before they are released, yet the League desires reports from local committees in order that the standards may be kept truly representative of the entire country. These reports are discussed at the regular meetings of the reviewing board and are considered by the committee which assemble the cumulative list at the end of the year. Individual committees working alone can make little impression. It is only by combined effort that strength and efficiency can be secured.

Make your local branch truly representative by inviting into its membership a member of the Kiwanis Club, the Rotary Club, the Women's Club, the Parent-Teacher Association, etc.; also clergymen, and the library and school officials. Send to the headquarters of the League the names and addresses of the following officers of the Branch: Chairman, Chairman of Membership Committee, Chairman of Matinee Committee, Chairman of Reviewing Committee and Chairman of Publicity Committee.

Join your efforts to those of this National Organization and help secure for all, the benefits you wish to secure for your own community.

Urban Industries Have New Home

RECENT announcement was made by Charles Urban of the purchase of a magnificent piece of property at Irvington-on-Hudson for the future home of the Urban Motion Picture Industries, Inc., and the Kineto Company of America, Inc., to be called Urban Institute.

The Urban Motion Picture Industries, Incorporated, will have to do with the manufacturing and marketing of the Spirograph projectors and discs; also the Kinekrom, which is the name of the new Urban-Joy color process, the successor to the old Kinemacolor. The Kineto Company of America is the publishing organization of Mr. Urban's educational pictures; the Movie Chats, the Kineto Review, the Science Series, the World Travel Series and all the other series of one-reel pictures which will eventually form "The Living Book of Knowledge," world encyclopedia in motion picture form. The Movie Chats and Science Series have obtained a wide distribution in the higher-class theaters. The Kineto Review will be placed in general distribution shortly and so will the other releases as fast as they can be edited.

The projects that are included under the Urban Motion Picture Industries, the Spirograph and the Kinekrom, have needed more preparation than the Kineto Projects and in them is to be found the reason for this expansion. The Spirograph is an eleven pound home and school projecting machine and a picture record, much like any talking machine record. The film is flat, 10½ inches in diameter, has its pictures arranged in spiral shape and is the equivalent of 104 feet of film. It is entirely free of any fire danger; the light may remain on the film indefinitely even though the film is not in motion. The device is meant for the home, the school room, the industrial plant, the traveling salesman and for all fields of commercial and non-theatrical pursuit.

The Kinekrom is the color process. Many critics and directors have seen these color pictures and all of them have said "perfect." It is likely that both the Spirograph and the Kinekrom will be in production within six months.

Mr. Urban intends to make Urban Institute a mecca for educators all over the world. Visual education is already a great big force but it is only beginning despite its existing bigness. Urban Institute is going to be a home for the educators and the artists of the motion picture world; it will be a place to bring and get ideas.

Charles Urban has purchased this old home of the Cosmopolitan Magazine to house the Urban Motion Picture Industries, Inc., and the Kineto Company of America, Inc.

How Our Church Uses Moving Pictures

(*Continued from page 8*)

developed perfect teamwork with the leader. The chairman of our committee presides, opening and closing the program with prayer. I make it my business to be in the program, if even for only a few minutes, to let the people know that I am watching the meeting. The use of illustrated songs makes it possible to "patch up" a program at the last minute if talent disappoints us or in any emergency.

The use of season tickets makes doorkeepers necessary. These are called the police committee. These people have their regular stations and understand every regulation thoroughly. We adhere to every ruling very carefully—one "exception" will dissipate the gains of weeks. The doors are open at 7:00 with doorkeepers present, and children are required to be seated in an orderly fashion. Inside, the "police" make it their business to maintain order. Our building consists of a main floor and a gallery. By bitter experience we have found it necessary to confine unattended children to the main floor. This great crowd of active little folk needs a "salting of adults." Therefore "attendants" are scattered through the crowd. If a child persists in misbehavior he must surrender his season ticket.

How Neighborhood Night Helps Get New Members

Because of the large number of strangers we have found it necessary to delegate certain people, "the social committee," to mix with the crowd and meet the newcomers. By being present at the close of the program, I have been able to meet many such people to do this work as a part of their "church work" whether they are interested in the picture program or not. All names are carefully filed in the office of the church. Visitors find that it is easy to invite strangers to the "picture show" and through that to get them interested in our other activities.

Several variations of this plan are in use in other churches of my acquaintance. Central Park Methodist Church, St. Paul, Minnesota, uses two or three reels on their Tuesday "Community Night," which are followed by classes in a variety of subjects. The pictures are usually an advertisement for the study classes. The Agricultural School of the University of Minnesota is in a district not directly served by a picture house. The school puts on a weekly program and charges a small admission, the profits going to local improvements. The students are put in charge of the program, and thus are taught how to handle public meetings.

St. Paul Methodist Church, Chicago, formerly used pictures on Friday evenings as a program of entertainment for young people living in rooming houses in the vicinity. The picture was followed by a frolic which usually lasted for a couple of hours after the picture. This function was known as "Friendly Friday Night" and the follow-up work was done by a committee which worked in the crowd that stayed for the frolic. The Methodist Church of Rantoul, Illinois, combines business, religion, entertainment and sociability in a big "Church Night" which includes a dinner, committee meetings, a picture and study classes.

Halsted Street Institutional Church, Chicago, uses miscellaneous films chosen particularly for children and offers an hour of entertainment on Monday evening, interspersed with singing and other forms of entertainment. The children of that section of the city call it the "Penny Show" because of the admission price. This entertainment is promoted as a means of getting the children interested in the other activities of the church. As an advertisement it is a success. As an entertainment in a slum community it renders a real service.

First Methodist Church, Flint, Michigan, uses pictures one evening per week featuring numbers from the young people of the church as their specialties. Much of the management is entrusted to the young people's society. In a few instances the church charges an admission and competes with the picture houses on a purely entertainment basis. With this plan I find myself in small sympathy.

H E A L T H

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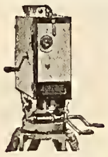

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Incorporates all of the standard exclusive Universal features, such as: regular and trick crank, forward and reverse take-up, direct focusing, footage, indicator, F:3.5 Tessar lens, etc.

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Universal Pan & Tilt Top. List. $120.00; net....................$108.00
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ACT AT ONCE

BASS CAMERA CO., 109 N. Dearborn St., Chicago

Capt. F. E. Kleinschmidt, the Alaskan explorer, has taken 12,000 ft. of new films on Alaska, showing wild animal life in the far north.

Baumer Films, Inc., is handling the M. P. T. O. Industrial films through the various exhibitor organizations throughout the country. Baumer holds contract with 27 state leagues for the exclusive showings of these productions. The first release, December 1st, dealt with the Kelly Springfield tires. Thereafter there will be one a month, each to be released on the first of the month.

Taking Movies to the Great Lakes Sailors

Using motion pictures in the Navy as a cure for nostalgia among "rookies"; as a means of curing unrest among the more unruly; as amusement for all

By Chief R. P. Manion, U. S. N.

Aviation Mechanics' School, Great Lakes Naval Training Station

THE sailor of a few years ago was truly an "old salt." Before modern appliances came into use on battleships and destroyers the prevailing notion was that the sailor should spend his spare time at work. In other words, spare time was scarce and when it did come the poor sailor was so anxious to relieve the monotony of his labor that he hied himself ashore with his accumulated wages and proceeded to earn for himself and his mates the now rightfully extinct phrase, "He spends his money like a drunken sailor."

In those days, when occasional leisure time was alloted to the sailor while he was on the seas, he turned his hand to most anything to while away the time. Sometimes the time was well spent and sometimes it was simply allowed to spend itself. As a consequence some of the old sailors became expert at cordweaving, canvas drawing-work and embroidery. Things are different now. The young man who is contemplating joining the Navy need have no fear that he is being put into seclusion for the term of his enlistment.

But this article is not written to show the many manifest improvements in Navy Life during the past decade. It is written to show the public that Uncle Sam provides amusements for his boys that are on par, if not superior, to those enjoyed by the boys on the outside. Here at Great Lakes I am in charge of the theaters and in that capacity I am able to judge what a great thing the exposition of good moving pictures is in the building of the morale of the Navy.

The Kind of Films Which Are Used

We have five theaters at Great Lakes. At the Main theater we give nine programs a week in addition to one night of high-class vaudeville and one night of athletic exhibitions. At the Radio School theater, the Eighteenth Regiment theater, and at the Hospital theater we give two programs a week, and at the Hospital School we give three. The Main theater seats 3,000 persons and is used every night in the week. On Tuesdays and Saturdays a special showing is given there at six o'clock for the benefit of the boys in Detention who cannot be mixed with the other boys. Our programs are arranged just as though the theater were being run by a private concern. We show a feature, a comedy and one reel of news, interspersed with an occasional educational or industrial reel.

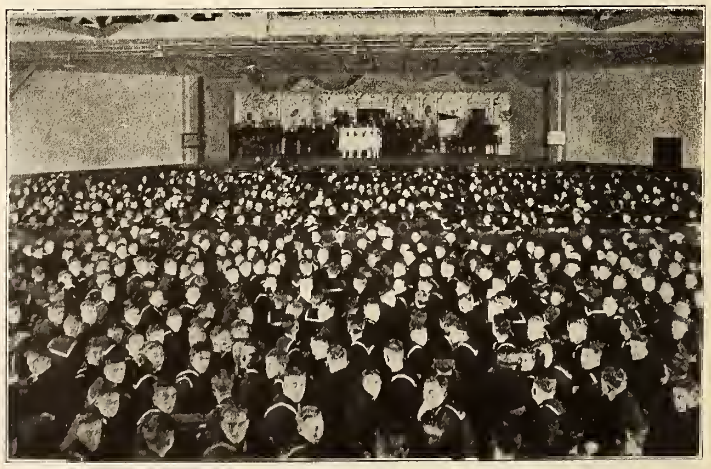
It must be remembered that these showings are solely for amusement. Attendance is voluntary. We select our pictures carefully but not prudishly. We realize the boys are really men and are capable of judging a production for themselves. Of course, we do not tolerate a picture which might be construed to offend, but on the whole we find very few of the present feature productions objectionable for our class of work. We do not try to spare expense. Only the best and the newest productions are used. These are rented in the regular way from the various agencies and are frequently shown weeks and even months before they appear in the theaters in the surrounding towns. As an example of the service we furnish the boys it may be noted that we showed "Humoresque" at the station a full two weeks before it opened at Orchestra Hall in Chicago.

During the week of October 18, for instance, we showed the following features: "The Fourteenth Man," Famous Players; "Prince of Avenue A," Universal; "The Little Cafe," Pathe; "The Right to Love," Famous Players; "Polly of the Storm Country," First National; "Two Weeks," First National; and "The Peddler of Lies," Universal. In addition to these features we showed numerous comedies, news reels, and topical features from Fox, Pathe, Universal, Silee and the Educational Film Corporation. This is by no means an exceptional week. We frequently have more expensive features than those mentioned. On the whole it may be considered representative of what we do all the year around.

We do not have much trouble with the theater owners in the adjacent towns. It has only been necessary to change one arrangement. Owing to their protests we have to wait two weeks after release before booking Paramount productions. On the whole, however, we find that the boys realize the foolishness of spending carfare and ticket money to go to a show in town when one better, or at least just as good, is on the screen right here in camp, free of charge.

Having music at the shows means imposing on the band boys continually. They enjoy their spare time as much as the other boys so we get along with piano only except on vaudeville and show nights at the Main theater and when we show a production with a special musical score. When such a production is booked, I venture to state that our musical setting is as elaborate and as artistic as can be found anywhere.

We have six Simplex machines of the newest type. Our operators are selected from among the station personnel and are all trained men. The machines are all installed in fireproof booths with outside ventilation. In the main theater the booth is slung from the rafters about halfway between the screen and the back of the



This Main theater, one of five, seats 3000, and is used every night in the week with programs arranged as though the program were given by a private concern theater because the building is too large to permit placing it clear at the back. No one except those authorized is ever given access to the booths and what they contain.

The shows in the hospital theater are well attended. Everyone who can be moved at all is brought and the good these exhibitions do for the sick boys can hardly be estimated. We have few cases of sickness too serious to move, so that the percentage deprived of this pleasure is so small as to be almost neglible. The Hospital Corps Training School has recently been moved to this station and the boys in attendance there make up a good share of the audience at these shows.

Movie night in the other three theaters is much the same as it is in the main theater except that the attendance is not so large. Most of these theaters have been fixed up by the boys themselves. The main theater is equipped to take care of any kind of a production, either legitimate or vaudeville. The stage, the scenery, the drops and the other theatrical appurtenances were all built and are all manned by sailors. These boys have become real experts in the various branches of the backstage professions.

The Navy Department and the Commandant here at Great Lakes co-operate with us in every possible way. In fact, a good share of our audiences consist of officers and their families. It is evident that the Naval Authorities fully realize the value of good, wholesome amusement as a prime factor of building up the morale of a large body of healthy, active, clean-living young men. This is especially true here at Great Lakes because most of our boys are fresh from home and are prone to draw comparisons which magnify their hardships. They may even be afflicted with that most distressing old-fashioned ailment—home-sickness. Boys in that state of mind are most impressionable, and if we can take their minds off their imagined troubles until they become acclimated to Navy life, we do them personally a great service. By the time their months of training are up they are satisfied with the Navy, even enthusiastic about it, and are ready for the next move. Movies are a great factor in tiding the boys over this rather critical time. Movies are in the Navy to stay. They are now as much a part of it as the watch cap and the ditty box. I might almost suggest that the famous Naval recruiting slogan could profitably be amended: "Join the Navy; see the world—and the movies."

"Fathoms Deep," an Undersea Picture

HITHERTO many of the undersea screen attractions have been largely a matter of exhibits rather than human tensity, animate photographs of sharks and other deep sea monsters. In "Fathoms Deep," a new J. E. Williamson undersea novelty, a play of human impulse and complication, with love its leading rider, is staged instead, and this literally along the ocean's floor, with the dramatis personæ shown in scenes of adventure and conflict.

The production was staged in its undersea as well as land phases by Ralph Ince. It is Ince also who plays the principal part, that of a reckless wanderlust who becomes embroiled with a strange group of sea rovers. These latter have stolen an undersea craft and are privateering and pirating the high and low seas as they will. Every passing craft within their moving zones is prey. But "Fathoms Deep" is not all undersea footage. A great measure of the play passes either on land or on the surface of the ocean, with its plot so entwined that it merges into its submarine incidents liquidly and powerfully, according to observers of the advance showing.

Robert C. Bruce, creator of Scenics Beautiful for Educational Films, is said to be the only scenic artist in the world who actually cuts and titles his own pictures.

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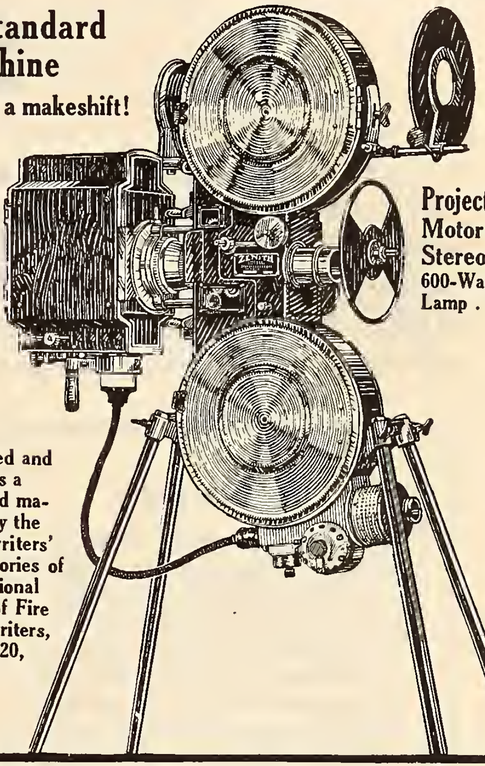

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What the Motion Picture N
Support, NOT Des

The fifth largest industry in the country, representing a yearly turnover of $800,000,000.00, according to estimates given by leaders in the industry, is entitled to the fullest co-operation of the public in view of the semi-public nature of its business. The Motion Picture **IS** the public. It **SEES** for 20,000,000 people in this country every day and molds, as no other single factor does, public opinion.

The Theatre

Fifteen thousand motion picture theatres in this country represent the greatest constructive force since the invention of the printing press. They should not be hampered, but be given every co-operation in presenting vital dramas showing the ideals upon which our country was founded, and this without taking from them the intense dramatic situations, the intricate plots, the thrills which the public demands in its entertainment. This is the next progressive step in motion pictures—FACT pictures more interesting than fiction.

The School

Twenty-two million children attend the public schools of the United States. Leading educational authorities agree that the motion picture is to become the strongest force in modern education. Several thousand schools have already installed projection machines. Courses in visual education are now being adopted by School Boards. The motion picture is to become one of the greatest factors in molding the character of our future citizenship. It is of the greatest necessity that the pictures used for this purpose shall develop the highest ideals.

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We are entering this industry to give constructive support
We believe this can best be accomplished by producing fil
growing markets. These are the principles we are working

We invite your co-operation in this n

CRUSADER
FILMS

Crusader Films Corp

PHILADELPHIA: Bellevue Court Building

eeds Today Is Constructive
tructive Measures

This tremendous force is being developed along lines that make for better education, better citizenship, better morals, better homes and better workmen. With this public service in mind, Crusader Films has been evolved to co-operate with the Motion Picture Industry in its endeavor to develop into the most helpful single service for the betterment of the entire population that our country has ever had.

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The Home

Thousands of motion picture machines are being placed in the homes of America. The invention is being developed along practical lines that ultimately should make it an important part of home life. It is prophesied that home motion picture outfits will be as numerous as magic lanterns were a dozen years ago. This requires pictures specially adapted for this purpose which do not compete with the theatre, such as birds, animals, customs and habits, bringing the world's knowledge into the home.

Industry

Motion pictures have become established as one of the most valuable factors in modern industry. Progressive manufacturing plants and business houses are using them to expand their trade. They can be used to solve many production and distribution problems. They can be used to create a better understanding and closer relations between employer and employe. They can be made the most potent and economical aid to sales devised in the past decade. This opens an enormous field of far-reaching possibilities.

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establish upon a sound business basis.

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oration of America

NEW YORK CITY: National Association Building

CRUSADER
FILMS

Instructional Films and Where to Get Them

New Releases of Travel, Literary, Industrial, Topical and Comedy Subjects

Films for the Church, School and Club

The following list of approved pictures, reviewed, endorsed and listed by the National Motion Picture League with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

(See addresses of exchanges below.)

FAMILY FILMS

Recommended for young people and adults

Get Rich Quick Edgar. Reels, 2; exchange, Goldwyn——Booth Tarkington comedy. In part 1, cut scene of shell game. In part 2, cut subtitle, "Go teach your grandmother to suck eggs."

It's a Great Life. Reels, 6; exchange, Goldwynn——Story by Mary Roberts Rinehart. In part 2, cut scenes of fight with cannibals. In part 3, cut subtitle, "blamed ass." In part 6, cut subtitle containing the word "damned."

Something to Think About. Reels, 7; producer, C. B. De Mille; exchange, Famous Players-Lasky——Gloria Swanson and Elliot Dexter. Cut all scenes and sub-titles suggestive of expectant motherhood, cut scene of actual drowning, cut all scenes and sub-titles suggestive of suicide.

The Daughter Pays. Reels, 6; exchange, Selznick——Elaine Hammerstein. In part 6, cut sub-titles "He will never believe our being here was an accident" and "Though it was a trick to compromise me."

The Huntsman. Reels, 2; exchange, Fox——Clyde Cook comedy. Cut scenes of bathing girls.

From the Manger to the Cross. Reels, 5; exchange, Vitagraph——First two reels are an excellent picturization of the Christmas story.

What's Your Hurry. Reels, 5; exchange, Famous Players-Lasky Corp.——An automobile story in the Christmas season, featuring Wallace Reid.

The Traveling Salesman. Reels, 5; exchange, Famous Players-Lasky Corp., Non-Theatrical Dept.——Cut drinking scenes and sub-titles containing profanity in parts one and two.

JUVENILE FILMS

Keep this list for next year's Christmas program

The Two Columbines. Reels, 2; exchange, Famous Players-Lasky Corp., Non-Theatrical Dept.——A Christmas story.

The Christmas Carol. Reel, 1; exchange, Famous Players-Lasky Corp., Non-Theatrical Dept.

The Christmas Carol. Reels, 2; exchange, Beseler Educational Film Co.——Dicken's story picturized.

Ida's Christmas. Reel, 1; exchange, Beseler——Poor little girl made happy through honesty and unselfishness.

Herod and the New Born King. Reel, 1; exchange, Beseler Educational Film Co.—Biblical story.

'Twas the Night Before Christmas. Reel, 1; exchange, Beseler Educational Film Co.——Good for very small children.

The Birth of Our Saviour. Reel, 1; exchange, Beseler Educational Film Co.——Biblical story.

The Night Before Christmas. Reel, 1; exchange, Beseler Educational Film Co.

The Knight Before Christmas. Reel, 1; exchange, Beseler Educational Film Co.——Little boy wants to pay a dollar for a baby brother.

The Little Girl Who Didn't Believe in Santa Claus. Reel, 1; exchange, Beseler Educational Film Co.

Mr. Santa Claus. Reels, 2; exchange, Beseler Educational Film Co.

Old Doc Yak's Christmas. Reel, 1; exchange, Beseler Educational Film Co.——Cartoon.

Old Doc Yak and Santa Claus. Reel, 1; exchange, Beseler Educational Film Co.——Cartoon.

INFORMATIONAL FILMS

The Game of Golf. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Kineto Review No. 30. Explaining the meaning of certain golf expressions: "Driver," "Brassie," "Fairway," "Cleek" or "Iron," "Mashie," "Niblick," "Lie," "Putter," "Holes," "Teeing-ground," "Tee," "Green," "Cup," "Nut," "Golf Widow," "Bunkers," "Traps," "Hazard," "Dead," "Foursome," "Caddie," "Bogey," "Par," "Stymie," "Gallery," "Valley Hole," "One up." Don't try to learn golf in one day. Acquaint yourself with the language first.

Charles Urban's Movie Chats No. 16. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Scenes of Jersey, largest of Channel Islands, France, light houses, quaint habitations and miniature castles, shipwrecked vessel; visit to map publisher, plates re-engraved in order to show the new national boundaries, transfers made from original plant to copper, zinc or stone, section of wall maps carefully mounted on linen sacking, making of small and large globes; ball balancing itself atop a spouting jet of water; by collecting tears and placing some on a glass plate under the microscope, you can watch the formation of salt crystals by evaporation; Canadian pony farm.

Pathe Review No. 77. Reel, 1; exchange, Pathe——Pathe color, showing old, well-built roads of France; scenes of a typical Japanese newspaper plant; Ditmars' film, ducks, wild geese and swans swimming in icy water; Hy Mayer Capital Travel-laughs.

Number, Please. Reel, 1; producer, Ford; exchange, Goldwyn——Pictures about the telephone, putting up telephone poles, trench digging, laying cable, protecting cable, front and rear view of switchboard, key shelf, testing subscriber's line to locate trouble, toll line, repairing, instructing students who have qualified in examination for operators, toll directory, etc.

Cultivation of Rubber. Reel, 1; exchange, Pathescope Co. of America——Malay, rubber trees, protecting with sulphur, trees tapped at age of four years, gutta percha flows out of notches into buckets, latex is filtered through a sieve, heated in learthen vessels until it congeals, kneading gutta percha, pressing rubber into sheets, corrugation indicate plation, weighing and packing crude rubber, loading on ship.

Down in Dixie. Reel, 1; producer, Kineto Co. of America; exchange, State Rights—Kineto Review No. 36. Scenes of the Cumberland Gap, Cumberland folk are referred to as "16th Century Americans," attending "Sunday Meetings," oxen used to haul the timber from the forest to the river, moss-hung forest, old hermit, swamps are being reclaimed for rice culture by dredging, quaint streets of a southern city, old Mississippi steamboat, transshipping bananas for the North, old molasses mill, boiling down the syrup.

(*Turn to page 22*)

Exchanges Mentioned in This List

When you write for a film please say, "As listed in MOVING PICTURE AGE"

Beseler Educational Film Co.,
71 West 23d Street,
New York City.

Educational Films Corp.,
729 Seventh Avenue,
New York City.

Famous Players-Lasky Corp.,
729 Seventh Avenue,
New York City.

Fox Film Corp.,
10th Ave. and 55th St.,
New York City.

Gaumont Company,
101 West 42d Street,
New York City.

Goldwyn Dist. Corp.,
469 Fifth Avenue,
New York City.

Kineto Co. of America, Inc.,
71 W. 23d Street,
New York City.

New Era Film Company,
207 South Wabash Avenue,
Chicago, Ill.

Pathe, Inc.,
1600 Broadway
New York City.

Pathescope Co. of America, Inc.,
Aeolian Bldg.,
New York City.

Robertson-Cole Dist. Corp.,
1600 Broadway
New York City.

Select Pictures Corp.,
126 West 46th Street,
New York City.

Selznick Pictures Corp.,
728 Seventh Avenue,
New York City.

States Rights Exchange,
(Write to producer.)

Universal Film Exchange, Inc.,
1600 Broadway,
New York City.

Vitagraph Exchange,
469 Fifth Avenue,
New York City.

Bringing the English Classics to America

Goldsmith's, Dickens' and other classics filmed with English backgrounds are being distributed in the United States

Sir John Hare, the celebrated English actor, as the Vicar

THE works of great writers, which for some reason or other, have not heretofore received much consideration as film material, are coming into their own at last. Wild west desperadoes, ogling vampires, sex plays, lurid melodramas have had their day. Today motion picture directors are dipping into the classics for their finest productions. Dickens, Thackeray and their contemporaries are helping to create a new standard of motion picture charm and possibility. One of the best and most successful efforts to transfer the delightful atmosphere of English fiction to the screen is illustrated in the recent production of "Vicar of Wakefield," that world beloved story from the pen of Oliver Goldsmith. The picture itself is an English production, filmed on the spots about which Goldsmith built this story of tears and laughter. No expense was spared and the finest English actors have lent their hearts and brains to make this initial venture into the field of literature worthy of further effort. The picture is at present in America. It is owned by the International Church Film Corporation, an organization of churchmen who are producing and acquiring pictures of real literary merit, for distribution throughout the churches of the country.

The whole story of the "Vicar of Wakefield" from its inception to this final triumph is purest romance. At the age of 33 Oliver Goldsmith found himself in debt to his landlady who gave him the choice of three courses, to pay his bill, go to prison or marry her. Goldsmith applied to Dr. Johnson to extricate him from this predicament and put in his hand a bundle of manuscript. The Doctor took the manuscript, sold it to a bookseller, and handed the money to Goldsmith. That is how the novel came to be published.

Not so long ago, a noted English motion picture director, S. Hopkins Hadley, decided to film a classic. It was to be an experiment based on his belief that the public was satiated with films that are banal, insipid, suggestive, purposeless. After examining a number of classics, Mr. Hadley selected the "Vicar of Wakefield" for his first effort. The lovable old Vicar, his interesting family, the two beautiful daughters, the family's sudden fall from riches to poverty, romance, tragedy; all the ingredients of a film masterpiece are present in this novel.

With such a foundation upon which to build, with the original settings adding all the charm of an old English atmosphere to the picture, and with a cast of eminent English actors, including the distinguished Sir John Hare as the Vicar, the result is a screen version of the beloved book that would please Goldsmith himself, could he see it.

Another English production which this concern has purchased outright is "Dombey & Son," a picture founded on the book by that name by Charles Dickens. It has not been possible to go into great detail in developing this picture, but by keeping closely to the salient thought of the story, its producers have really managed to capture a bit of true Dickens' atmosphere and introduced it into the film.

These two pictures represent the type which the International Church Film Corporation is now collecting to test the attitude of the American people. Such pictures have met with warm approval in England. There can be no doubt that America, too, will be heartily glad to see on the film, the characters it has met on the printed page. And to those who have not read widely, this new screen venture will be a revelation of unsuspected interests.

The "Vicar of Wakefield," and other pictures of this kind, are to be released to churches, clubs, schools and other non-theatrical organizations.

"My children, the offspring of temperance, as they were educated without softness, so they were at once well formed and healthy; my sons hardy and active, my daughters beautiful and blooming."

"His (Jenkinson the scroundrel's) locks of silver grey venerably shaded his temples, and his green old age seemed to be the result of health and benevolence."

Instructional Films and Where to Get Them

(*Continued from page 20*)

A Traveling Circus. Reel, 1; exchange, Beseler Educational Film Co.——Putting up tents, feeding the animals, the wild animals doing their stunts, etc.
exchange, Select——Trip across the Pacific, lifeboat drill, Japan-

Nippon, the Land of the Mikado. Reel, ; producer, Prizma; ese fishing fleet, making toy paper fish, the boys' festival, the Hodzee River and Rapids.

What Is Your Body Worth? Reel, 1; producer, Bray Studios; exchange, Goldwyn——Hunting good physique, one person worth $5,000, a way to develop arms, triceps, back; the clam cracker, how it is caught; Out of the Inkweel, animated cartoon.

The Chemistry of Combustion. Reel, 1; producer, Kineto Co. of America; exchange, State Rights—Kineto Review No. 40. A series of experiments, some of which are very dangerous and must only be attempted with very great care and in a room with plenty of space.

Pathe Review No. 78. Reel, 1; exchange, Pathe——Hy Mayer Travelaugh, such is life in Greenwich Village; Pathecolor, the ancient belfriers of Ghent; the tale of glass, demonstrated by an expert draughtsman; Ditmars' film, the land of no housing problems, scenes taken at the New York Zoological Garden, of birds and nests, robins, song sparrow, owl, seagull, ducks, wild geese; Pathecolor, the Talking River of Japan.

Wild Animal Study No. 2. Reel, 1; exchange, Beseler Educational Film Co.——The jerboa, a small four-footed rodent, very agile and graceful in its movements, the species shown are natives of African desert, lives in colonies, in holes dug in the sand, not unlike a small kangaroo in form, the hind legs are six times as long as the front ones, destructive to the crops. The hedgehog is about one foot long and with the exception of his feet, face and stomach is covered with black stripes, tipped with white, after being buried all day in the ground, comes out at sundown in search of food, jaw and teeth of the hedgehog, at the moment of attack the hedgehog rolls into a ball by means of a series of special muscles in its skin; in this form it looks like a big chestnut burr.

New Screen Magazine No. 90. Reel, 1; exchange, Universal ——If the eye were a telescope; games that make sturdy youngsters, by Dr. A. D. Angell; beauty hints, are care of neck, arms and elbows; "Toyland Mystery," juvenile comedy cartoon.

The Banana. Reel, 1; producer, Ford; exchange, Goldwyn ——Jamaica, banana industry, grubbing the fields, coolies, power furnished by cattle, cocoanut, a drinking fountain, banana plantation ten to twelve acres, planted like corn 125 to 175 bunches per acre, counting the bunches, 135 bananas to a stem, shipping them, 42,000,000 bunches consumed annually in U. S., on the market, 176 varieties.

Pathe News No. 91. Reel, 1; exchange, Pathe—Cork, Ireland, Terence MacSwiney laid to rest, military guard; 10th Anniversary of Pathe News; pictures of Mt. Etna eruption in 1915; New York City, annual health day in public schools; Cambridge, Mass., first movie of an eclipse, taken at Harvard; Annapolis, General Robert Georges Nivelle, defender of Verdun, visits Academy; the wonderful airman, daredevil stunts in aeroplane.

Charles Urban's Movie Chat No. 22. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Scenes of Clifton, England, the River Avon, art gallery, museum, King Edward memorial, Clifton College; famous Zoo with its collection of rare wild animals, the kudu, African antelopes, young hippopotamus, capybaras, largest of rodents found in rivers of South America, European brown bear, Indian sloth bear, lion, ring-tailed lemures and yak; salmon fishing in British Columbia, cannery, machines which automatically scale, clean and cut the salmon steaks, after filling the cans, the packed salmon is parboiled by steam and vent holes in cans soldered; Blackpool, the Coney Island of Great Britain.

Manhattan Life. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Herald Square, Herald Building, Times Building, Broadway and Fifth avenue on a rainy day, Madison Square in winter, snow banks on Broadway after a blizzard, the Maine Memorial at Columbus Circle, Central Park, the Mall, boys sailing miniature yachts in the basin, the "Children's Fountain" in Morningside Park, Riverside Park, Riverside Drive, views of the Soldiers' and Sailors' Monument and Grant's Tomb from Aeroplane, Columbia University at Morningside Height, College of the City of New York, New York University —its Hall of Fame—bust of Robert Fulton, Van Cortland Park—views of the gardens, Washington Bridge, High Bridge, old ferry boat turned into fresh air school for city's poor, sickly children, Williamsburg Bridge, Manhattan Bridge, Brooklyn Bridge, first bridge to span the East River, a farm operated on the roof of a skyscraper.

Happy Hours. Reel, 1; producer, Ford; exchange, Goldwyn——A series of sport scenes, baseball, shooting the waves, diving, swimming, golf, bowling, skiing, tennis, horse racing, polo, sailing, football, Indian dances, checkers, skating, etc.

Paradise Birds.. Reel, 1; producer, Bray; exchange, Goldwyn ——Photographed by Irene and William L. Finley of the National Association of Audubon Societies for Protection of Wild Birds and Animals. A trip to Melhem Lake, Portland, Deschutes Canyon, government reservation for breeding of wild birds, pelicans, cormorants, blue heron, egret, baby egrets, etc.

Bird Life Study, Part 1. Reel, 1; exchange, Beseler Educational Film Co.——Ostriches of South Africa, the largest of existing birds, Australian emu, next to the ostrich the largest of existing birds, the ostrich of South America, commonly called the American ostrich; Papuan cassowary, one of the great wingless birds, depending on its speed to elude its enemies; great bustard, native of South Europe and Asia, black hornbill, spotted fly-catcher, wren, willow wren, robin, family of starlings, great tit or oxe-eye, blue tomtit, titmouse.

Bird Study, Part 2. Reel, 1; exchange, Beseler Educational Film Co.——Yellow hammer and nest; hedge sparrow; finch, chaffinch feeding its young, linnet, bullfinch, sedge wabler, the male sedge warbler finds the food while the mother tends her young, reed warbler and nest of young, reed warbler feeding a young cockoo, reed bunting, blackbird, the dipper.

Sea Planets—Apartments for Rent. Reel, 1; producer, C. L. Chester; exchange, Educational Films Corp.——Views of La Folla on the coast of Southern California, the life of the star fish, has an eye for each arm, very keen sight, is composed of millions of small feelers by which it obtains its food. Apartments for rent, views of old castles in Fougeres in Brittany, native women in picturesque dress.

Beggars and Fakirs of India. A Chinese Orphanage. Reel, 1; exchange, Educational Films Corp.——Religious fakirs and beggar in India. A Chinese orphanage run by the French Catholic Mission, Chinese girl instructed in the making of lace, weaving mats, laundry work, etc.

Pathe Review No. 79. Reel, 1; exchange, Pathe——Pathecolor, quaint costumes of natives of Brittany; making of dolls, putting in the eyes and pasting on the hair, dressing the dolls; the Nature Dance of Ancient Rome; Ditmars' film, queer boarders at the Zoo, ant-eater from tropical America, his nine-inch long tongue working, the sloth, Pathecolor, religious pageant in Japan.

New Screen Magazine No. 91. Reel, 1; exchange, Universal ——A saw log joy ride; a gyroscope compass, placing a gyroscope in a compass, master compass, all U. S. battleships have a gyroscope; the proper use of table ware; an introduction to sulphuric acid; comedy cartoon.

Charles Urban's Movie Chat No. 23. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Herds of Wild Red Deer near the River Exe in West of England, a deer hunt; a modern bakery, mechanical dough mixer filled with ingredients, set in operation, transfers the dough to a portable trough, machines shape and cut the dough to the required weight of the loaf, which by endless belting is conveyed to the oven; native of the tropics climbing and descending cocoanut palm, dislodging the nut, removing the husk, split and dried in the sun, producing what is known as copra, tens of thousands of tons being used annually by soap makers.

Ice and Snow. Reel, 1; exchange, Beseler Educational Film Co.——Geology; water in the form of ice and snow, raindrops passing through the higher atmosphere, where the temperature is slightly below 32 degrees—the freezing point—freezes into snow flakes, iceberg floating, ice, in contact with salt, causes extreme cold; this is the principle used in freezing mixture. Water mixed with ammonia gas and sulphuric acid, subject to compressed air and ether freezes, in this way artificial ice is produced. Winter sports.

SCENIC FILM

Quaint Isle of Markon. Reel, 1; exchange, Educational Films Corp. of America——Views of Island near Holland, sailing vessels, fishermen, dress and homes of people, canals, bride and groom, close-ups of children and babies.

Mad Hatters. Reel, 1; producer, Chester-Outing; exchange, Educational Films Corp. of America——Scenes of Batan, view of harbor and city, queer hats, cutting grass, plowing, sugar plantation, sheep herding, building stone wall, making road, school children, weaving, gardening and sewing.

Falling Water. Reel, 1; exchange, Educational Films Corp. of America——Robert C. Bruce scenic. Following the course of a mountain stream in its race to the ocean.

Son of the Desert. Reel, 1; producer, Prizma; exchange, Select——Traveling through the desert, offering prayers to Allah, etc.

Waves of Fuenterabia—Blue Fishing Nets—The Storm. Reel, 1; exchange, Beseler Educational Film Co.—A series of water scenes.

Tropical Nights. Reel, 1; exchange, Educational Films Corp of America——Robert C. Bruce West Indian scenic, tropical foliage, tree fern, cocoanut palm, sunset, cloud effects, moonlight and water scenes.

(*Turn to page 27*)

A "BIG IDEA" IN FILM

THE STORY of "SATAN and the SEED"

Like a scarlet thread running throughout the entire picture.

NOW BEING BOOKED EAST, WEST, NORTH, AND SOUTH IN THEATRES, CHURCHES, COMMUNITY CENTERS, ETC.

"Satan's Scheme"

Teaches the direct creation of man and woman by God from the dust of the earth; how Satan caused the pair to fall from divine favor, bringing upon himself the sentence: "THE SEED OF THE WOMAN SHALL BRUISE THY HEAD."

Thereafter, to destroy this SEED, Satan has battled throughout the ages.

In Egypt we have the strange escape of Abraham and Sarah, when Satan seeks her defilement in the endeavor to unfit her for being the mother of the "promised seed." Thus he continues century after century.

Foiled in Bethlehem in his attempt to destroy the Boy Jesus, he continues his satanic work against the Man Jesus, gloating over his apparent success, when on the cross the lowly Nazarene cried, "It is finished." Consternation seized him, however, when three days afterward, the tomb is empty, the Savior has ascended to the Father.

Then through the Dark Ages Satan directs his venom against the followers of Christ, being directly responsible for their terrible persecutions.

Then, at his *suggestion*, comes the world-war. Victory seems to be within his grasp, when "the unexpected happens," Liberty breaks the sword of Autocracy, a New Age dawns, and in prophecy Christ in majesty appears, casts out Satan and Peace, "the desire of all nations," ensues as the result of the establishment of His Kingdom in power and glory.

GET THE "BIG IDEA" of the story of SATAN AND THE SEED, make a whirlwind success by booking this remarkable picture for an early showing. It comes as a six reel Feature and as an eight reel Serial in four parts. Some territory still open for territorial representatives. Write to

PARAGON FILM BUREAU

1127 EAST 43RD ST. CHICAGO, ILL.

Many Schools Are Installing Special Screens

LARGE numbers of the principal educational institutions are beginning to realize the importance of the screen in obtaining good projection. By some of the best authorities the screen is considered of greater importance even than the projector. A recent test made by one of the leading theatrical movie magazines reports that the contrast between projection on an ordinary white screen and an aluminum screen were startling. It is generally supposed that an aluminum screen gives a silver colored picture, where in reality it shows a pure white picture which catches every particle of light.

The Mirroroid screen, produced by the Mirroroid Corporation of 725 Seventh avenue, New York City, is a rough surfaced screen not formed by embossing but formed by forcing the coating into the surface of the screen, thereby causing the pores or weave of the cloth to project on the surface. Light rays are caught by these little projections, according to the manufacturer, and not reflected outward but held to the surface of the screen. He claims that this results in an evenly lighted picture and that these light catchers also even out the light beams in such a way as to eliminate glare and side fadeout. The Mirroroid coating is flexible, waterproof and rolls much the same as a window shade. The numerous recent installations attribute well of its success.

Educational to Handle State Films

THE Educational Film Corporation will distribute nationally the series of pictures which are now being made by the New York State Conservation Commission. One picture has been completed and a second is now in production. Commissioner Pratt states that in his opinion this is the first time that a governmental agency has entered the commercial film field.

Model S-S-One

COSMOGRAPH

For use with SAFETY STANDARD FILM and LANTERN SLIDES

We build the COSMOGRAPH to accommodate both slow burning narrow width and standard width film in several different models. Advise us the purpose you expect to use the machine for, and let us suggest the model that we think will fit your requirements best.

Warning

We built several hundred Cosmograph machines during the World War, for use in camps, etc. These machines are 1916 Models and lacking many of the Improved and Modern Appliances we are now using. Several of these machines are being put on the market, giving the impression that they are late model machines at **Bargain Prices.**

Caution

Do not purchase **REBUILT** Cosmograph Machines or any other kind and expect us to stand back of them unless purchased direct from us or one of our authorized dealers, names of whom will be furnished on request.

Agents Wanted Everywhere

General Sales Offices
Broadway Film Building
CINCINNATI, OHIO

Factory
Cosmograph Building
MOREHEAD, KENTUCKY

The Cosmograph Motion Picture Machine Co. Inc.

Established 1910 LEO E. DWYER, Gen'l Sales Manager

Screen Advertising
with Slides and Films

Making Dealer's Name Legible

WE are all familiar with the blotchy, illegible scrawl which until recently was the common method of filling in the local address of a dealer on the slide furnished him by the manufacturer whose goods he sold. This spoiled an otherwise good slide and really harmed the slide manufacturer, as it prevented his work from making a good impression. A man contemplating using slides would see the scrawl and think slides have to be that way.

But it doesn't. Some slide manufacturers are realizing the harm this does to their business as well as the decrease in value of the slide to the user and are insisting that they be permitted to imprint in type the name of the local dealer before the slide leaves the maker. In such cases the client sends to the slide manufacturer the names to be put on the slides and has them mailed direct to the user instead of rehandling. This makes a more satisfactory and drawing screen advertisement, as it is neat, attractive and harmonizes throughout.

Building Business through Film Trailers

ONE Chicago concern has built up a considerable business in 50 foot film trailers for the Christmas holiday season. These are all of the animated cartoon type. Their plan is to make up about 100 different Christmas films advertising about a dozen various trades such as bakeries, banks, confectionery shops, drug stores, clothing stores, Santa Claus headquarters and others. They keep track of the trailer sent to each town and do not send the same trailer to competing dealers.

The "scenario" of a few of these trailers may be of interest. In the Santa Claus headquarters trailer a little girl in animated cartoon walks up to a window full of toys and asks the elephant "Is this San Claus' headquarters?" The elephant nods "Yes" and the little girl enters the store. The name of the local dealer then flashes on the screen. The bank trailer shows a man picking up money from the "paying" window and saying "This Christmas Saving Club solves my gift buying problems," and the bank's name flashes on. One of the confectionery trailers shows a box of candy opening up. Each gives in animation a strong seasonal appeal.

This concern is making up a large number of these trailers for various businesses and plan distribution throughout the year with the same check to see there is no confliction in any locality. This large distribution and the fact that it distributes or sells through the small town theater owners enables a 50 foot trailer to be supplied at a very low price.

Using Slides for Selling Service

THE successful use of slides for advertising or selling requires as careful planning of sales appeal and distribution as for any other type of sales propaganda. When this is worked out properly there is but little limit to the possibilities of the use of slides. For example, one Chicago concern selling a high class service to large advertisers which must obtain first the interest of the higher officials of any organization, has in preparation a series of artistic slides calling the attention of these business men to their work. The original feature of this plan lies in the distribution of those slides. Chicago distribution would in all probability not pay, as they could not get into the high class moving picture theaters and the outlying neighborhoods will not give them the class of distribution desired. Distribution, however, is planned for the suburban residence towns, Wilmette, Winnetka, River Forest, Oak Park and others.

Attract-o-Scope

Let this machine picture your story

Perfect AUTOMATIC Daylight Stereopticon.

Capacity any part of 50 lantern slides.
Brilliant pictures. No assembling.
Compact! Ideal for exhibits.

Write

ATTRACT-O-SCOPE
CORPORATION
E. Van Altena, *President*
6 E. 39th Street ∴ New York City

50 for $2.00
STANDARD GOLD TYPEWRITER SLIDE
N.Y.
STANDARD SLIDE CORP.
Just Type
Place Gelatine Between Glass
It's Ready for the Screen
That's the
STANDARD GOLD TYPEWRITER SLIDE
Send 10c for Samples or $2.00 for Box of 50
209 W. 48 ST.

For its readers MOVING PICTURE AGE will watch this attempt with interest because if it shows success, it will open up an opportunity to interest these men in many other service propositions such as bank service, bonds, philanthropic enterprises, advertising service and numerous others of general appeal which must receive the approval of the president or other guiding heads of a business organization. While this use of slides may seem novel it is only the application of a sound advertising and selling principle—a careful study must be made of the circulation of the appeal.

Selling South America through Films

WHAT is expected to be the first real test of the value of motion pictures as an efficient medium for developing sales for American products in foreign countries will be made at the coming exposition of United States manufacturers to be held at Buenos Aires next March. Two large theaters, located within the exposition grounds, will be given over to the exclusive exhibition of films portraying American industry and commerce. The performances will be continuous and open to the public without charge. The American National Exposition, Inc., who are conducting the enterprise, have turned over the supervision and management of the motion picture division to the Cinema Service Company.

A Religious Film for the Parish Auditorium

"IN THE DAYS OF ST. PATRICK"

In Five Parts and an Epilogue

This inspiring picture is strictly a religious reproduction of the life of St. Patrick. It is **not** a propaganda and has nothing of a political nature in it.

"In the Days of St. Patrick" is produced in Ireland upon the actual spots recorded in history, by the Kilester Productions, under the personal supervision of Norman Whitten, with the research assistance of Rev. W. McSweeney of Dublin.

This master film correctly pictures the historical period from the very birth of the Saint to his death at the age of 120 years. You see the costumes and people of the day. You see St. Patrick convert courtiers, kings and pagans. You see him mount the Hill of Slane and kindle the first Paschal Fire. You can realize his God-given power over the Druids.

Those who have seen this wonderful film have given their enthusiastic approval. Churches may show this film profitably. When writing, please advise when you wish to show the film.

MATRE'S LIBRARY OF FILMS
76-78 West Lake Street CHICAGO

MATRE'S LIBRARY OF FILMS
MATRE & CO.
CHICAGO

Matre's Library of Films

A comprehensive series of films *reviewed* from a Catholic viewpoint. Parishes and Societies can show motion pictures profitably.

Write us for full information.

CAMERA MEN

We Buy Negative Made in Any Part of the World

AD-O-GRAMS

If you own negative full of human interest write us immediately, giving full details.
We have a proposition which will turn your negative into real money.

Department 10

AD-O-GRAM FILM CORP., ::

4820 Delmar Blvd.
ST. LOUIS, MO.

Instructional Productions
of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Farm Boys Travel in Ford Educational Weekly

WITH a crowd of Texas farm boys the spectators travel about the country in Ford Educational Weekly No. 231, and each state displays the things of which it is most proud. Kansas brings out prize live stock; in Nebraska the harvesting season is in full swing and the modern methods of harvesting are shown. The cows are on parade in Iowa; and also the pigs, great fellows who look too fat to walk and are worth more than $30,000. Prize winning Belgian mares are also found in Iowa. In Chicago the stock yards are visited. A quick journey leads to the east with the first stop at Ithaca to visit Cornell University. From there the trail leads to New York where the Texas boys wonder at the heighth of the buildings and take a ride through the park. The journey continues to Washington with a visit to the Capitol, on to Virginia with a stop-over at Natural Bridge and down into Alabama.

Paris and London Scenes in International

NEW pictures from Paris and London showing the remarkable tributes paid to unknown war heroes are contained in International News No. 81, released through Universal. The pictures from London show King George and the Prince of Wales placing wreaths at the Cenotaph and the coffin of the "unknown warrior" on its way to Westminster Abbey. In the French Capitol the cortege of an unknown warrior is borne to the Arc de Triumphe. President Millerand and Marshals Foch and Joffre were among the leaders of throngs who joined in the tribute to the unknown heroes.

Some recent pictures of the reign of terror in Ireland are shown in this release and also the first picture of Arthur Griffith, acting president of the Irish Republic. Other subjects include millions of gallons of fuel destroyed in oil plant at Dallas, Texas. President-elect Harding sailing for Panama, and "Wild West" riders teaching western horsemanship to New York society.

Pictograph Visits "The Venice of the Orient"

THE second of the travel pictures made for the Bray Picture Corporation by Major E. Alexander Powell is now being released as Pictograph 7067. This picture, titled by Marguerite Gove, takes the spectator into the Manila of today, a very different city from that which Admiral Dewey found after his famous victory of 1898. From the moment one enters into Manila Bay one realizes that this far-away city is swiftly becoming one of the most important commercial centers of the world. Among the new wharves built by the United States Government are hundreds of freighters, colliers and cargo boats from every port on earth, carrying commerce from thousands of American ports to cities of the Far East. Progress has affected the very atmosphere since the Americans have taken charge; but amid all the clamor and bustle of modern commercial life, there are still remnants of what has been for centuries one of the most picturesque cities of the Orient. Scenes of modern and old time life are faithfully depicted in this most astonishing series of pictures. The "Jerry on the Job" cartoon shows how Jerry and the stationmaster of New Monia get rid of the mosquito pest in an original and hitherto unpatented method.

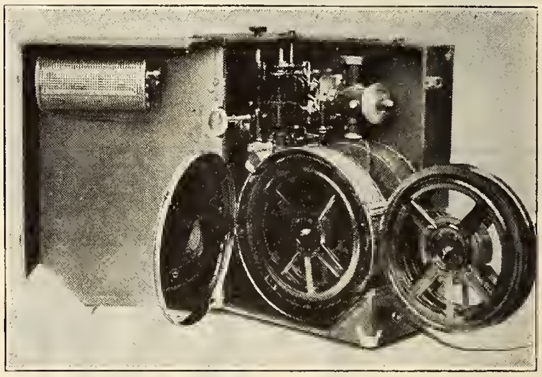
Giving Small Town Schools Film Opportunities

PUPILS of small town schools are to have the opportunity to earn portable projection machines by which educational motion pictures may be screened in their class rooms. The Curtis Publishing Company is offering the pupils this chance to bring visual instruction to their schools. The De Vry projection machines will be given away as the "grand premium" for subscriptions to "The Country Gentleman."

The Curtis representatives are now visiting the schools explaining the plan, first to the teachers and school officials, and then to the pupils. The De Vry factory in Chicago is speeding up production in order to be able to supply as many as 2,000 extra projectors this winter.

New Universal Portable Projector

ABOUT January first the Universal Machine and Tool Corporation will move into its new $125,000 factory and bring out a new suit case projector. A view of this machine with the door open is shown herewith. This also indicates the attachment for rewinding film. Also the film may be reversed when showing. Other features claimed by the makers are a detachable and adjustable mirror and lamp, facilities for instantaneous framing, a drive sprocket at magazine to drive into magazine, and a speed control.



Portable projector developed by Universal Machine and Tool Corporation shown open with attachment for rewinding film.

The Universal Machine and Tool Corporation is a co-operatice association of tool makers and machinists originally formed to produce tools and dies. This projector has been developed by them and with the opportunities of their new and larger quarters will be able to deliver about the beginning of the year.

The traditions of the past have ruled that all our musical students must have the European brand upon them before they could be declared a success. The establishment of a Ministry of Fine Arts and a National Conservatory of Music, Art and Drama can only be brought about by preaching the gospel of American musical independence through the screen, according to Dr. John C. Freund, president of the Musical Alliance of the United States.

A deal is expected to be closed shortly for the production of a story called "The Contrast" which deals with the labor problem and its relationship to capital. John W. Slayton, the author of the story and president of The Contrast Photoplay Corporation of Clarksburg, W. Va., which will make the picture, is in New York arranging for a deal with a producing company.

OUR MOTION PICTURE LIBRARY

IS GROWING

Latest Addition: **PROBLEMS OF PIN-HOLE PARISH** 6 Reels

If you want to reach the people with a message which grips their hearts, which deals with the greatest of all subjects—the Christianization of the world—which transforms a local provincial church into a church of world-wide proportions, you should secure this great Missionary Photoplay.

THE GREAT MIRACLE and SATAN'S SCHEME, our Six-Reel Specials; our Serial of SATAN'S SCHEME (four chapters of two reels each); LITTLE JIMMY'S PRAYER, in two reels; AFTER THE FALL, the story of Cain and Abel in four reels, are in constant demand by our subscribers. THE CHOSEN PRINCE, an eight-reel production, dramatization of the lives of David and Jonathan, is now available for bookings in Illinois.

We have a large library of other films suitable for use in CHURCHES, SCHOOLS, INSTITUTIONS, for SOCIAL and INDUSTRIAL ACTIVITIES.

We have a special SERVICE DEPARTMENT in charge of an experienced Program Builder to help you with your problems. If you contemplate using moving pictures, write to us and we will be pleased to aid you. If you are dissatisfied with the programs you are showing at present, give us an opportunity to furnish you with a small program and you will become one of our permanent subscribers.

Write us your requirements and we will advise you in detail.

THE NEW ERA FILMS

21 East Seventh Street **CHICAGO**

Instructional Films and Where to Get Them

(Continued from page 22)

Pipe the Penguin. Reel, 1; exchange, Educational Films Corp. of America——C. L. Chester South American scenic, an island inhabited by Penguin, views of the birds both on land and in the water.

Mules and Gob Talk. Reel, 1; exchange, Educational Films Corp. of America—Views in various sections of Yellowstone Park, animals which inhabit the park, herd of elk the largest, about 2,000, rabbits, antelope, mountain sheep, marmots, buffalo and mule deer.

The Petrified Forests of Arizona. Reel, 1; exchange, Beseler Educational Film Co.—Scenes of Holbrook, Arizona, in Navajo County, perhaps the most famous petrified forest, 1,800 acres covered by prostrate monarchs of a prehistoric woodland, piece of petrified tree which before the Miocene period of geology—or approximately 2,000,000 years ago—housed in its leafy branches what species of strange birds, actual grain and fibre of the wood perpetually preserved in stone, fragment of trunk shows how silica has filled the wood cells. How Mountains Grow.

Frozen Thunder. Reel, 1; exchange, Educational Films Corp.—Chester—Outing Scenic. Views of Patagonia and down to the most southerly point of South America, river and mountains of ice and snow.

North Winds Masonry. Reel, 1; producer, Ford; exchange, Goldwyn—Winter scenes of Niagara Falls.

Winter Under the Ural Mountains. Reel, 1; exchange, Beseler Educational Film Co.——A fairyland in snow, Orbit Fair, milk sold in blocks, traveling restaurant, a bear hunt.

Archangel the City of Snow. Reel, 1; producer, Red Cross; exchange, Educational Films Corp.——A Russian scenic.

In Snow Covered Alp. Reel, 1; exchange, Beseler Educational Film Co.——Towards Chamonix by rail, skiing, sleigh riding, mountain climbing, waterfalls, ski-driving, bobsleigh race.

Come, Watch with Me, the Passing Night. Reel, 1; exchange, Famous Players-Lasky Corp.—Post Nature Scenic.

Bits of Northland. Reel, 1; exchange, Gaumont——Scenes showing ice and snow in various styles as it exists in a cold latitude, icebergs and close-ups of the fissures of snow and ice that exist on them.

(Turn to page 30)

The Sun Never Sets on Mirroroid Screens

MIRROROID SCREENS DIM THE SUNLIGHT

Mirroroid Screens now produced in 5 different grades. A screen within the reach of everybody.

Knowing that everyone did not want the same weight and same priced screen we have made up a line of screens which consist of every grade from a light cotton cloth to a heavy canvas duck and at every price.

The only flexible, rollable waterproof screen made at a price low enough to be available for churches, colleges, schools and industrial plants. Used by leading institutions throughout the country. Names of users on request.

We are the biggest Manufacturers of motion picture screens in the world and therefore produce screens at half the cost of smaller firms. Your dealer or the firm you buy your projector sells Mirroroid. Go to him or write direct to us. Samples on request.

Kindly send me samples and quotations of Mirroroid.

Picture Size.................. **Throw**..................

Type of Machine..................

Mirroroid Corp, 725 7th Ave., New York City

MIRROROID SCREENS COVER THE WORLD

Mirroroid Screens—the Reflection of Daylight

"In the Days of Saint Patrick"

Present-day politics are ignored; but times and manners are faithfully reproduced in this unbiased story of the life of Ireland's Patron Saint

Reviewed by Moving Picture Age

ONLY a few years ago it would have been little short of folly to produce a six reel moving picture having for its theme the life of a saint. The cinema art has, however, advanced rapidly and the value of moving pictures in church and school work can no longer be denied. "In the Days of Saint Patrick" is the name of the film story of the life of a great saint produced recently by Norman Whitten, and now being distributed for non-theatrical use only in the United States by Matre's Library of Films, 76 W. Lake Street, Chicago.

Nothing in the nature of propaganda or politics enters into this picture. It is the story of the life of the Apostle of Ireland, simply and reverently told, photographed in Ireland among the scenes in which he lived and worked. For this reason its appeal is not solely to people of Irish nationality and extraction. It will be found a valuable and interesting lesson for all who admire virtue and zeal in spiritual endeavor.

Although the film contains many scenes showing Catholic services and customs, and is thus of most value to Catholic churches and schools, this should not be taken as an indication that it will not be of interest to other film users. Admiration for the virtues of the great Saint is not restricted to Catholics; and the historical value of the film, the faithfulness with which it adheres to tradition, should make it of interest to all who are students of Irish history.

To those who are familiar with the life and the work of Saint Patrick, the story of the film will be familiar. A short review of its principal scenes will prove that history and tradition have been followed throughout. After his birth in Gaul, Patrick's parents beseech the blind Gormias to baptise the infant. Gormias repairs to his well, which has been dry for some time, and prays; whereupon water gushes forth, with which the priest baptises the infant and cures his own blindness. At ten years of age, Patrick performs his first miracle by making ice burn like firewood in his father's hearth.

As a young man Patrick, together with his sister Lupita, is captured by pirates, taken to Ireland and sold into slavery to King Milcho of Dalaradia, the present Province of North Ulster. During the years of his captivity the youth learns the Irish language and comes to love the simple pagan Irish people. This love remains in his heart after his escape and return to Gaul. He therefore enters the monastery presided over by his kinsman Martin, Bishop of Tours. Under the tutelage of the Monk Germanus, Patrick becomes learned in the ways of the Lord and is noted for his piety. While at prayer he is visited by the Angel Victor who informs him that his duty lies back among his beloved Irish.

The scene then shifts to Rome where Patrick is consecrated bishop by Pope Celestine and entrusted with the mission of converting Ireland. He returns to that island in the year 432 A. D., is welcomed by Sechen, whose son he takes with him as a disciple, and first begins his work of evangelization among the children.

On Slane Hill he lights his Paschal Fire in opposition to the order of King Laeghaire, the successor of Micho who committed suicide after hearing of Patrick's success as an evangelist. King Laeghaire pursues the bishop with a band of his followers. Patrick comes out to meet them and so moves them by his eloquence that he converts one of the soldiers on the spot. The King is prevailed upon by his wife to allow Patrick to carry on his work in peace.

The death of the Saint in the year 493 at the age of 120 years, is shown, followed by scenes of the services held at his burial. A one reel epilogue takes the

When the blind hermit Gormias took the infant Patrick to the dry well, water spouted forth with which the child was Baptised and the holy man's blindness cured

The soldiers of King Laeghire come to destroy Patrick and his followers, but are held by his eloquence and become converts to his teachings spectator to Saint Patrick's chapel and well, his grave, and his chair on Struel Mount. Pictures of the pilgrimage to Saint Patrick's Mount in 1919 are shown, and a view of the Cathedral at Armagh. The film comes to a close with a moving picture of the venerable successor to Saint Patrick as Apostle of Ireland, Cardinal Logue.

It is a little difficult to find anything to criticize in this film. As a church picture, especially as a Catholic church picture, it is one of the most extensive so far produced. Much of the sincerity which is the film's most obvious good point is no doubt due to Rev. W. McSweeney, under whose direction the scenes were photographed. Among the best known traditional incidents brought out are: Saint Patrick illustrating the doctrine of the Trinity by means of the shamrock; his condemnation of the gods of Crom Crouch at Mag-Slecht and their subsequent burial; the ridding of the Emerald Isle of its plague of snakes, and the incident of the poisoned cup of wine given to the Saint by an attache of the court of King Laeghaire.

To Father McSweeney was also entrusted the authenticity of the details in vestments and ceremonies of the church of the fourth and fifth centuries. One or two of these scenes might easily be shortened without lessening the value of the picture as a whole.

No one in the picture stands out particularly as an actor. This is as it should be since in a film of this kind the histrionic ambitions of the participants must be subordinated to the story. The part of Saint Patrick is played with the dignity and reverence required by the character. The rest of the cast is adequate, a remarkable thing in view of the fact that every person filmed was a native of the locality. Of scenic effects there are many; and the costumes and customs are above criticism.

"In the Days of Saint Patrick" should prove of great value to the church and school that desires a picture of interest in which religious and historical value are harmonized.

The twenty-sixth regular meeting of the Big Brothers of the Holy Name society from 180 branches of the arch diocese union, was held recently at Chicago. Many interested in the welfare of boys attended. The 70,000 members of the Holy Name society are taking a firm stand for clean moving pictures.

At the celebration of the 25th anniversary of the invention of the cinematograph by the Lumiere Brothers in Paris, a film depicting the historical development of the motion picture was exhibited.

Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5 cents per word. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5) cents and send the amount with your advertisement. All advertisements of less than 30 words are accepted at the minimum charge which is for 30 words.

FOR SALE—COMPLETE SIMPLEX PROJECTOR, including regulator and screen. Will sell very cheap. Address B-29, MOVING PICTURE AGE, 418 South Market St., Chicago, Ill.

WANTED—DE VRY MOTION PICTURE MACHINE; must be in good running condition; give Type "E" or "U" and any other information. Write to John Naton, 137 Second Ave., East, Twin Falls, Idaho.

HAVE NUMBER OF FILMS ESPECIALLY ADAPTED for church showings on Sunday or week day. New Prints. Gospel messages. Would like to share with other churches. Bertram Willoughby, Osage, Iowa.

WANTED—EDUCATIONAL SUBJECTS FOR NON-Theatrical Department. Will purchase prints or negatives outright, also distribute on rental basis. Give full particulars. No junk or dealers. Photo Finishing Company, 3159 Indiana Avenue, Chicago, Illinois.

CAMERAMEN—WHO ARE LOOKING FOR AN OUTlet for their negatives, get in touch with progressive responsible independent Laboratory and Service organization who will co-operate with you fully. Those capable of producing Educational subjects preferred. Address B 27, MOVING PICTURE AGE, 418 South Market Street, Chicago, Illinois.

FOR SALE—SWITCH CABINET, 6 FOOT x 6 FOOT, with 23 Remote Control switches, 2-15 circuit panels, 60 Amps, 110 volts; 6 Cooper Hewitt Co. 50-in. tubes, 8-Bank Sky Lights; 6 Cooper Hewitt Co. 50-in tubes, 5 Bank Sky Lights. Will sell the 12 sky lights for $2,400; the switch cabinet for $1,000. Switch cabinet and sky lights are all connected to a traveling crane 46 feet wide by 25 feet traveling on a 75 foot track. Will sell crane for $1,500, or complete equipment for $4,500. Terms cash, f. o. b., Peoria, Ill. This is an opportunity to buy the finest equipment ever offered at less than half value. J. L. Heffner, Peoria, Ill.

TO EXCHANGE—PHOTO SINES CAMERA, 400-FOOT capacity, reverse takeup, 2 cranks, foot meter, new condition. Want 200 ft. topical or will sell reasonably. W. H. Ball, 431 East 42nd Street, Chicago, Illinois.

WANTED—FILMS ON ANGLING SUBJECTS. W. H. Ball, 431 East 42nd Street, Chicago, Illinois.

The scenario for "Edgar's Little Saw," the ninth of the Booth Tarkington Edgar comedies, now in production at the Goldwyn studios, calls for a scene showing two mice sleeping in small beds.

MINUSA
Gold Fibre Screens

No screen as restful to the eyes as the Minusa Gold Fibre has ever been produced, either in Europe or America. A revelation for churches and schools.

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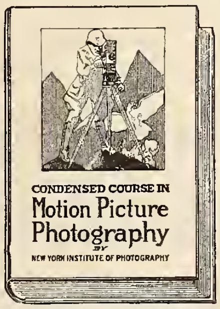

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(Continued from page 27)

The Alchemy of Winter. Reel, 1; exchange, Famous Players-Lasky Corp.——Post Nature Scenic.

Crowning King Blizzard. Reel, 1; exchange, Educational Films Corp.——Chester-Outing Scenic. Winter scenes in Canada and the Adirondack Mountains, a movie camp used for the filming of snow scenes.

The Bottom of the World. Reels, 2; exchange, Robertson-Cole——Sir Ernest Shackleton's heroic race to the South Pole.

The Lone Trapper. Reel, 1; exchange, Robertson-Cole——Adventure, scenic; trapper bids his wife and children good-by, places his traps and travels on over deep snow, returns with skins of silver fox.

Universal Winter Sports. Reel, 1; exchange, Beseler Educational Co.——Scenes of winter sports from different parts of America and Europe.

The White Silence. Reel, 1; exchange, Famous Players-Lasky Corp.—Burton Holmes Travelogue. A scenic illustrating Whittier's poem, "Snow Bound."

The Song of the Paddle. Reel, 1; exchange, Educational Films Corp.—Robert C. Bruce Scenic. The path of the moon, canoeing on the Skagway River, Alaska, snow covered mountains, inland seas of Northern Pacific, beach on the coast of British Columbia, moonlight on the water.

Solitude. Reel, 1; exchange, Educational Films Corp.——Robert C. Bruce Scenic. A tale of a lonesome land, mountain snowstorm, the silence of the snow, sun struggling in the clouds, sunset, night, moonlight, etc.

In Higher Spheres. Reel, 1; producer, Ford; exchange, Goldwyn——Among the mountains, camping in the forests, where the ice is thick, climbing over snow and ice, waterfall, beautiful scenery, sunset.

Alaskan Revelations. Reel, 1; producer, Prizma; exchange, Select——a re-creation of the glacial beauties of the North, showing the birth of an iceberg, the colorful vegetation of the glacial regions, the topography abreast the "live" and "dead" Tagu Glaciers, the strange Alaskan ice fields.

Frozen Thrills. Reel, 1; exchange, Educational Films Corp.——Robert C. Bruce. A man out for thrills, views of South Tahoma Mountains in Rainier National Park, snow glaciers, the blue and the white world.

Winter in America. Reel, 1; exchange, Beseler Educational Film Co.——Train snowbound, Philadelphia and New York in blizzard, ice cutting in anticipation of hot summer months, winter sports in different parts of the country.

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Gypsies of the Arctic. Reel, 1; exchange, Educational Films Corp.——Laplanders, snow scenes, eight thousand deer in one herd furnish meat, milk, clothes, tents, etc., and then haul the outfit, not tamed, but subdued, following their leader, five thousand reindeer swim three miles across river.

Put Your Care on Ice. Reel, 1; exchange, Beseler Educational Film Co.——Chester-Outing. Winter sports and games at Lake Placid in the Adirondacks.

Through Picturesque Switzerland. Reel, 1; exchange, New Era Film, Chicago——Picturesque Switzerland in midwinter.

NEWS REELS

Pathe News No. 89. Reel, 1; exchange, Pathe——Halifax, N. S., the American schooner Esperanto winning the race in the International champion regatta for fishing craft; Cardiff, Wales, one million called out in coal mine strike; New Orleans, La., Kiddie Suffrage Party vote for better schools; New York City, painting 14,361 miles of cable on Brooklyn Bridge; Samuel Rzeszekski, the eight-year-old Polish chess prodigy; pictures of the election; Mr. Harding, Gov. and Mrs. Coolidge voting.

International News, Vol. 2, No. 77. Reel, 1; exchange, Universal——New York City, Girl Scout parade; scenes in turkey farm; sheep and pigs; Washington, D. C., Joe Cannon and Champ Clark; Yokohama, Japan, fire destroys part of city; Cambridge, Mass., scenes of the Harvard-Princeton game; President-elect Harding leaves for vacation in Texas and Panama.

International News, Vol. 2, No. 78. Reel, 1; exchange, Universal——Cork, Ireland, funeral procession of Terence MacSwiney; New York City, steamer arrives in harbor with hold afire; Marshall, Texas, President-elect Harding on vacation; New York City, United Fruit liner gets finishing touches; Washington, D. C., flight over Capital, flying in formation, stunts.

Pathe News No. 93. Reel, 1; exchange, Pathe—Point Isabel, Tex., President-elect Harding tarpon fishing; Venice, carnival, celebrating freedom from Austria in 1866; Eureka, Cal., S. S. Milwaukee sea-tossed on rocks for three years; Athens, Greece, people rejoice at official peace, former King Constantine; Nepenoch, N. Y., Henry Ford, Thomas Edison and John Burroughs on camping trip; San Pedro, Cal., motor boat race.

International News, Vol. 2, No. 80. Reel, 1; exchange, Universal——Athens, Greece, Premier Venizelos defeated at election; Lucerne, Switzerland, Ex-king Constantine; Delafield, Wis., parade in storm; New York City, Fourth Red Cross Roll Call; Springfield, Vt., telescope made by Governor; Chicago, masque ball on horseback; Brownsville, Tex., Mr. and Mrs. Harding review war veterans; Munich, Germany, millions protest against social issue; Barcelona, Spain, strange costumes for religious festival; Chattanooga, Tenn., aerial acrobat in stunts.

International News No. 81. Reel, 1; exchange, Universal——France and England pay honor to war heroes; Syracuse wins game from Colgate, 14-0; Kavala, Greece, wrecked liner ashore; Dublin, Ireland, armored cars used in mobs; Dallas, Texas, flames destroy plant; Cheyenne, teaching mounted police cowboy stunts. Cut cartoon.

International News No. 82. Reel, 1; exchange, Universal——Dublin, smoke bombs used on mobs; Philadelphia, Jackies of U. S. Minnesota in race for turkey; South Portland, Me., schooner ashore; on the Atlantic, King Albert of Belgium on his way to Brazil; Adirondack, wolf hunting; Aeroplane views.

Pathe News No. 95. Reel, 1; exchange, Pathe——Mineola, L. I., Capt. Mosley, U. S. A., winner of the Pulitzer Trophy; Dayton, army demonstrates parachutes; Rome, Socialists defeated in municipal election; President-elect Harding on trip to Panama; New York City, aeroplane views of city upside down.

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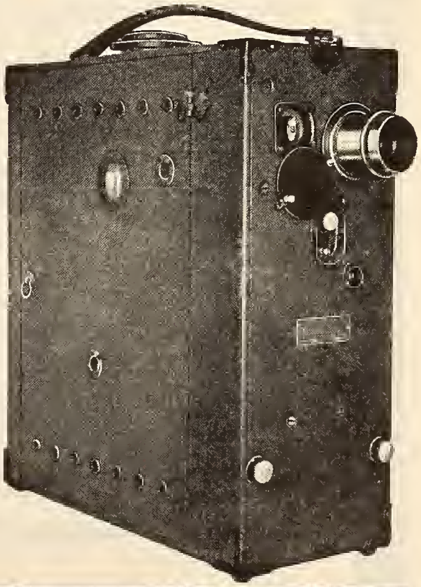

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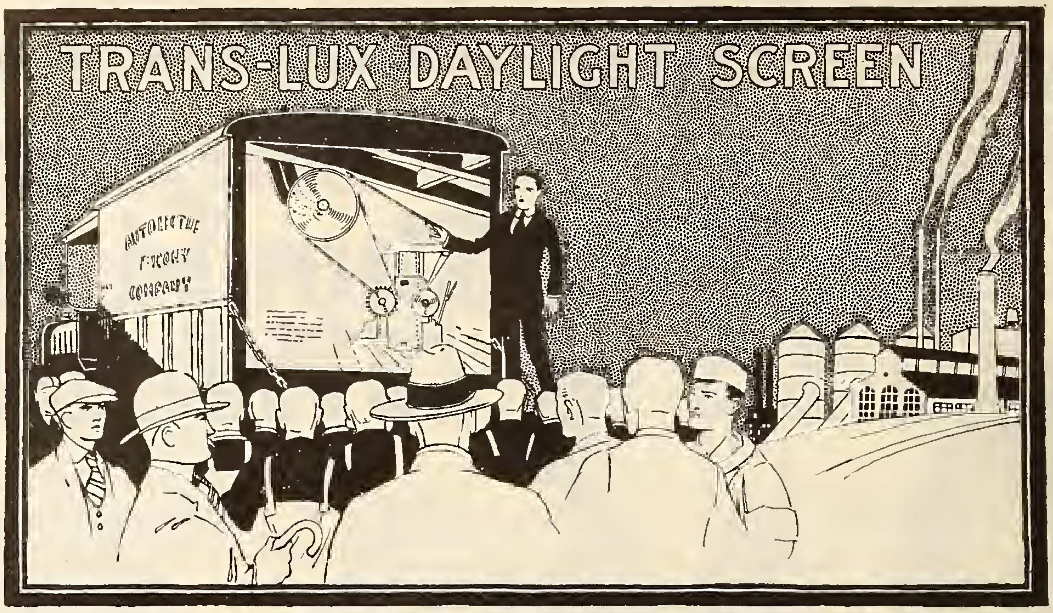

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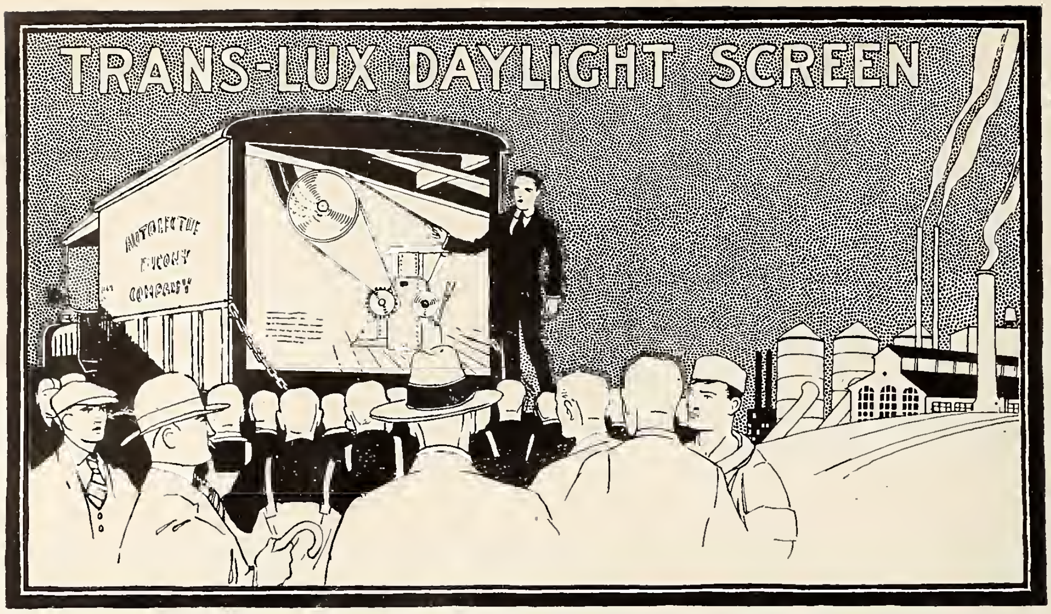

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MOVING PICTURE AGE

THE *FEBRUARY* ISSUE

Vol. IV 1921 No. 2

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A Moment With the Business Manager

It is indeed gratifying to receive letters such as the following from readers when renewing their subscriptions. They speak well of the value received from the magazine.

> Moving Picture Age:
>
> I have received the copies of the magazine, also a copy of "1001 Films," for which I thank you. I find Moving Picture Age to be a most excellent publication for use in selecting suitable films for use in colleges such as this. Heretofore, it has been a case of "go it blind" in booking pictures for our use and often I have received films that were entirely unsuitable to show to our student body.
>
> (Rev.) C. E. Turnbull,
> Mount St. Charles College, Helena, Mont.

> Moving Picture Age:
>
> We are in receipt of your letter of December 24 and copy of your book "1001 Films." Please advise us where we can secure the spectacular pictures gotten out by the Griffiths Company. Are all of them suitable for church use?
>
> Let me congratulate you on the improvement you are making in your magazine of late. The change is noticeable even in the few numbers which we have received.
>
> H. E. Thompson,
> Three Rivers, Mich.

These are only a few which tell of the place Moving Picture Age is filling in their activities.

Homer E. Robertson,
Business Manager.

Published Monthly by
CLASS PUBLICATIONS, INC.
418 South Market Street,
Chicago, Illinois

Telephone, Wabash 912

Eastern Office:
Room 308, 51 E. 42nd St., New York
Phone, Vanderbilt 5462

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Subscription Price: Fifteen cents per copy, $1.00 per year, postpaid, in the United States and possessions; Canada, $1.50.

Subscribers please notice that change of address must reach us by the 10th of the month preceding date of issue.

Advertising rates on application.

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EDITORIALS

New Series for Education

IN the last issue of Moving Picture Age regret was expressed that the announcement of a special series of articles for the educator could not be made at that time. Arrangements have been completed, however, and Moving Picture Age can now announce that beginning with the March issue a special series of six articles on the use of moving pictures in the schools will be written by Charles Roach, of the Visual Instruction Service, Iowa State College of Agricultural and Mechanic Arts.

Mr. Roach has had considerable experience in educational film work and this series will be of great value to any educator using or contemplating the use of film. This series will serve the purpose of the schools similar to that served by the series of articles by Rev. Roy L. Smith for the church.

The outline of the series is as follows:

1. Visual Instruction in the Schoolroom.
   a. Slides. b. Films.
2. Equipment.
   Projectors; stereopticons; cinema; illuminants, gas, arc, mazda; screens and accessories. Projection room and booths. Daylight projection.
3. Use and Abuse of Films.
   Film inspection and repair. Preparation for shipment. Selection of films and booking.
4. Film Library for Schools.
   State.
   Commercial.
   Philanthropic—endowed library.
5. Presentation of the Reel Lesson.
   Preparation.
   Presentation.
   Recitation.
   Review.
6. The School House as a Recreation Center.
   Film entertainments.
   Socializing influence.

In addition to this series other educators will contribute articles from time to time. The March issue especially will contain much of interest to the educator as Moving Picture Age will have a booth and distribute copies at the spring National Education Association meeting, Atlantic City.

Selling with Film

HOW many times has a salesman said, "Oh, if only I could get the prospect to see an installation I would have him sold." But, the problem of getting a prospect to see the installation is difficult and often impossible as the prospect may be in Chicago and the installation in Texas. Photographs tell half the tale; as they show no action accounts of results seem incredulous and may appear almost miraculous. If the prospect, however, could be shown the equipment in action he would be more inclined to believe the salesman's stories.

To the prospect who "must be shown," a new type of salesman and sales effort is being used. Now the salesman takes with him a portable moving picture machine containing a reel of film. This he carries into the prospect's office and with the curtains down and lights out projects on the wall a reel of film showing the equipment in action and an actual installation.

The darkened room discourages interruption and this means concentration. In addition the carefully thought out sales picture-talk disposes of and answers any possible objections. No part of the sales talk is omitted as is possible with any salesman. Neither is it given half-heartedly. Concerns who have tried out the moving picture film in selling have been impressed with its success. The results obtained by one concern are shown on page 16 in the article "$6200 in Sales Resulted from Our First Showing." Those contemplating the use of film in selling will find this article of interest.

Exchanging Ideas on Better Films

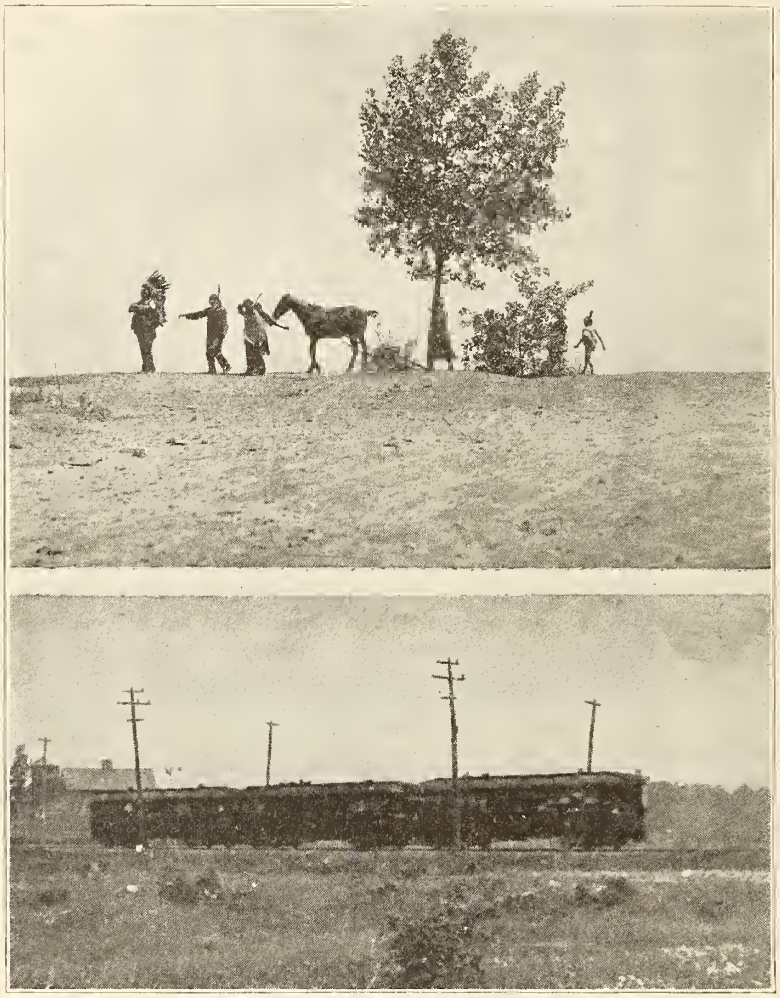
IN recent correspondence with a Catholic clergyman it was suggested that Moving Picture Age act as a clearing house for information on good films. This clergyman had been passing, by correspondence between his friends, recommendations on various films. As the circulation of these recommendations were necessarily limited he felt that their publication in Moving Picture Age would not only increase the circulation but increase the number of offerings to the list as a large number of clergymen would have an opportunity to know of the exchange and add their offering.

Any Catholic clergymen knowing of a good film which can be used in parish work is requested to send the list of film to the Editor of Moving Picture Age. It is desirous that the list be signed, although if the clergyman indicates, his name will not be published in connection with the list. The source, however, is essential in case additional correspondence is necessary.

Helping Relief Measures

NO doubt the majority of the readers of Moving Picture Age are already familiar with the steps taken by Herbert Hoover and his committee for the relief of Central Europe. January 26 has been set aside as Moving Picture Day to aid in this relief. For this they are using the film "The Invisible Guest" and in New York are making every effort to sell special tickets.

While it probably will not be possible for the non-theatrical moving picture field to use this film or make any special effort at this time, still pictures are as good a method of raising funds for special relief measures as are any other. If it is decided to do this, scenics showing the Near East as well as other special educational films could be used to make up a good program. Those desiring to enter into special relief work should make checks payable to Franklin K. Lane, Treas., European Relief Council, 42 Broadway, New York City. It is estimated that $10 will save the life of a child and that 3,500,000 children are in direct need.



THREE DAYS OR TWO HOURS

Although not a word of advertising is included in the film the purpose is, obviously, to suggest the idea—"Use the electric." To sustain the interest in the film present-day methods of transportation are contrasted with those used by the Indians

From "The Green Bay Trail," *opposite page*

JAN 31 1921

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MOVING PICTURE AGE

For Non-Theatrical Film and Slide Users

Vol. IV **FEBRUARY, 1921** **No. 2**

2 Hours' Ride or 3 Days' Travel on "The Green Bay Trail"

How an electric railroad is impressing its convenience and speed by comparing present-day travel with aboriginal transportation methods

By John J. Moran
Chicago, North Shore and Milwaukee Railroad, Chicago

WE believe, and we intend to demonstrate, that it is possible for a public service corporation to produce and distribute a moving picture absolutely devoid of advertising. Of course, the North Shore Line expects to get returns from its investment in "The Green Bay Trail"; but these returns are to be obtained almost wholly by suggestion.

"The Green Bay Trail" is a 1000-foot reel. In order to get it, over 4500 feet of film were exposed and the whole lot edited and clipped, until what remains represents only the cream of the lot. In this way it was possible to get scenes and action of a higher grade of artistry than is usually found in industrial pictures. In all of these 1000 feet, as they are now flashed upon the screen, the name Chicago, North Shore and Milwaukee Railroad appears only once. Even this showing is only incidental; as the train bearing the principal characters in the story pulls into the Milwaukee station, the lettering on the sides of its cars becomes visible.

Why Our Name Is Not on the Film

In producing this picture, we strove to make something a little different from the average industrial film. In the first place, we commenced with a connected scenario that really told a little story. All the way through the fact was kept in mind that the function of the film was to be entertainment as well as instruction. The public has not as yet been educated to the point where it will sit quietly through a reel of pictures, giving it undivided attention, if there is nothing entertaining to be seen. At the same time, in making our picture, we did not want to cram it full of entertainment to the exclusion of informative and instructional matter.

The result of our efforts is "The Green Bay Trail," and we feel that our work has been amply repaid by this bright, swiftly-moving review of the evolution of travel along Lake Michigan's famous North Shore. The reel opens with some views of old historic Chicago, showing Fort Dearborn around which the Indians once pitched their camps, and the Kinzie House, the first building of its kind in the now world-renowned loop. For the sake of contrast, a panoramic view of Michigan Avenue as it appears today is shown immediately afterwards. This idea of contrast is carried throughout the picture.

The film then shows a party of Indians, in the costumes and manners of the early days, commencing their long journey from the site of the present city of Chicago to the place where the city of Milwaukee now stands—a journey of several days' duration. The scene then shifts to the Chicago loop station of the North Shore Line and shows a family, consisting of father, mother, and little daughter, starting for Milwaukee on the electric, a trip that takes a little over two hours. The motive is carried on as follows:

As the train follows the more familiar landmarks of the old days, they are pointed out and their stories related to the little girl by one or the other of her parents. Scenes are interpolated showing how the band of Indians previously introduced progressed on their journey of many years ago. The arrangement does not become monotonous because pictures of many of the interesting spots and scenic beauties along the route are scattered throughout the film. Among these are scenes of Wilmette, Highland Park, Kenilworth, the millionaire settlement at Lake Forest, Great Lakes Naval Training Station with a regiment of Jackies at drill, Waukegan, Racine, and Kenosha.

As our little party on the electric train passes by Ravinia Park, for instance, a panorama of this famous outdoor grand opera place is shown; this fades out into a picture of the Red-men doing a war dance on the spot where now the voices of famous operatic singers are heard. While little Mary and her father and mother are dining on appetizing food in the luxurious dining car, pictures are shown illustrating the Indians preparing their meal, followed by a close-up of a little Indian boy eating his meal, which as the subtitle states, though not quite so finely served, is just as appetizing in its own way as the meal of his little white sister of today.

How the Contrast Is Ended

The electric train is finally shown pulling into Milwaukee, and after many scenes of the beautiful residence district and the busy business section are shown, the weary Red-man wends his way across the screen to pitch his camp upon the lonesome bluff that once existed where the big city now stands.

The scenes are all tied into a harmonious whole by neat and attractive titles. We are hoping to give all churches, schools and clubs a chance to exhibit this film. It was produced by the Atlas Film Corporation and is being distributed without charge by the Celebrated Players Film Corporation, 207 S. Wabash avenue, Chicago.

We believe that this is one of the first attempts to circulate a picture, in which advertising is entirely absent, without charge to the exhibitor. Whether or not our film proves to be a success remains to be seen. To judge from the flood of inquiries which arrived in our offices, even before the film was released, it will have widespread circulation and will do much to spread the gospel of electric passenger transportation.

Using Movies in the Parochial School

From an Interview by Moving Picture Age

FIVE years of showing moving pictures in his parochial school on Loyola and Lakewood avenues, in Chicago, places Rev. D. M. Johnson among the pioneers in the educational film movement. During all this time from three to five reels have been used weekly, and several showings given in the course of each week.

Saint Ignatius School has a fairly large attendance, having 600 pupils, and the system employed for showing pictures is to have classes arrange for viewing them in the assembly hall at such times as will conform to their class periods.

Father Johnson first purchased a Victor projector and has since added a Pathescope and an American Projectiscope. All of these projectors have proved satisfactory. The machines operating with safety devices have been found so simple that the projection of film is taken care of by some of the older boys and no trouble has ever been experienced.

The films for showing are selected and inspected by Father Johnson. He states that he has found good material at several of the exchanges. "We are using the Ford Educational Weekly and find it excellent," says he, "and we have also found the Pathescope pictures good.

"We use great care in selecting our programs, usually including a scenic and an educational with a little clean comedy if we can get it. There are several good colored films illustrating well-known fairy tales, distributed by the General Film Company, that are especially pleasing to the children.

"We seldom use pictures for amusement purposes for the adult members of our parish, because we do not have the facilities. However, we hope soon to have a parish hall in which we plan to build a regulation projection booth.

"I am a firm believer in the future of moving pictures as a factor in education. O course it must be realized that the educational phase of moving pictures is still in its infancy, and that the industry as a whole, drawing as it does the greater part of its revenue from the theaters, considers the educational use of its film as a secondary matter. This explains the difficulty of obtaining suitable film, since most of that offered for use in the school was originally used in the theater. Having used film in quantity for such a long period it is naturally becoming difficult for us to find suitable material. In this connection we find the lists published monthly in Moving Picture Age a great aid. These lists are also a help in that they designate what cuts are necessary before the film may be shown.

How Film Breakage Is Eliminated

"One of the complaints frequently made by users of non-theatrical film is that the film furnished by the agencies is often old and brittle. Exhibitors have at times been discouraged by having the film break three or four times in the course of a single showing. We had the same experience but a little investigation proved that a good deal of this breakage could be eliminated by watching the spools. Distributors frequently send out their film wound upon spools that are off center, bent, or the sides of which are loose. The consequence is that when the reel is clamped into the projector and the mechanism started, the film will catch and tear.

"We have solved this problem to a great extent by securing a supply of spools of our own. We always wind the film on these perfect spools before showing and find breakage almost entirely done away with."

Fr. Johnson has also a good collection of slides. Two of these sets illustrate Macbeth and King Lear and are accompanied by lectures. Another set illustrates "The Ancient Mariner," and is used in school as the poem is read. The best thing he has in this line, however, is a set of 70 colored French slides illustrating the Catechism. The children like this set very much and the slides are truly artistic.

Films and slides have become so much a part of the school life at Saint Ignatius that to part with these two popular mediums for education would be a great hardship.

Listing Exceptional Photoplays

THE National Board of Review of Motion Pictures has made the initial selections for its list of "exceptional photoplays." These are to include only pictures of outstanding dramatic, artistic, pictorial and instructive entertainment quality. Pictures are recommended for such classification by the review committee of the Board which originally sees them. They are then submitted to and discussed with the Committee on Critique which renders the final decision. The pictures thus far chosen by them, with a digest of their critique on each, are:

Godless Men. Produced and directed by Reginald Barker from an adaptation of Ben Ames Williams' story, "Black Pawl." Released by the Goldwyn Company.

"Godless Men" is a sea picture which deals with the tragedy of human hatred.

Passion. Directed by Ernest Lubitch. Star—Pola Negri. Released by Associated First National Pictures, Inc.

The greatest fault of this extraordinary picture lies in its title. "Passion" is an entirely misleading name for an historical picture dealing with the life of Du Barry and the French court of her time. Except for this one reservation, the picture deserves almost unqualified praise.

The Sin That Was His. Directed by Hobart Henly. Story by Frank L. Packard. Star—William Faversham. Released by Selznick.

"The Sin That Was His" is a gambler's melodrama with a difference. Raymond Chapelle becomes involved in a situation which stands on its own merits as a dramatic problem and at the same time presents an ethical dilemma capable of engaging our serious interest.

The Devil's Garden. Produced and supervised by Whitman Bennett. Directed by Kenneth Webb. Adapted from W. B. Maxwell's novel by Whitman Bennett and Kenneth Webb. Released by Associated First National Pictures, Inc. "The Devil's Garden" is a photodrama that is faithful to the spirit and treatment of the novel it picturizes. It is the tragedy of a man after facts; determined to render and to receive justice, but who can do neither of these things dispassionately, and so in the end is beset by the demons of conscience. It is a notable piece of acting by Mr. Lionel Barrymore.

The Last of the Mohicans, adapted by Robert A. Dillon from the novel of James Fenimore Cooper. Directed by Maurice Tourneur and Clarence L. Brown. Produced by Associated Producers. The story of "The Last of the Mohicans" is too well known to need resketching.

The Mark of Zorro, adapted from Johnston McCulley's "The Curse of Capistrano." Directed by Fred Niblo. Produced by United Artists Corporation. In this Douglas Fairbanks takes the dual role of Senor Zorro, a fearless bandit and that of Don Diego Vega—weak, bloodless, and almost an imbecile. The two diametrically opposed types of character are well handled.

Way Down East. By Lottie Blair Parker. Scenario by Anthony Paul Kelly. Directed by D. W. Griffith. Produced by D. W. Griffith's Productions. The story of "Way Down East" is too familiar to need retelling. Lillian Gish takes the leading part.

A local office for the War Department Theaters of the U. S. Army Motion Picture Service has been established at 461 Eighth Avenue, New York City. This branch of the War Department has for its purpose the supplying of army posts with motion picture entertainment.

The National Community Center, Washington, D. C., has urged that pictures be used at the five local high schools as part of the regular curriculum. If successful, it is planned to start a campaign to install machines in the 17,000 high schools of the country.

How Our Church Uses Moving Pictures

IV. Using Films in Church Educational Work

How moving pictures may be used in assisting the pastor and Sunday school teacher in advancing religious educational work

By Rev. Roy L. Smith
Pastor, Simpson Methodist Church, Minneapolis

THE Christian church, so far as the protestant denominations are concerned, is only beginning to realize the importance of religious education. The vigorous revivalism of the last generation emphasized the matter of personal decisions but it did not develop an educational program by which the converts were trained in religious thinking. Through the modern Sunday School boards, however, increased pressure is being laid on the local churches and scientific methods and high scholastic standards in Sunday School work are becoming more and more popular. But it yet remains for someone to work out a satisfactory educational program for the adult members of the congregation.

For years the professional schoolmen have viewed Sunday School methods with benevolent tolerance. It is true that the work has not always been the best but wonders have been accomplished when one remembers that untrained teachers and volunteer workers without pay have worked with children whose attendance was entirely voluntary and with equipment which was always insufficient. As scientific education develops in the public educational system, there is seen a gratifying development of the same standards within the church schools. Because the secular schools have found visual instruction of such value, the church schools may well take the pains to study the subject with great care. The problem does not concern the children alone. The educational program must be planned to meet the needs of the adult group which has grown up under a system that was haphazard and fragmentary. Pictures can be used to advantage in adult work as surely as with juvenile groups.

Pictures possess certain advantages and values that should appeal particularly to the educator in the religious field. Scientists and psychologists have long declared that 85 per cent of our education comes through our eyes. Religious education, until late years, however, has appealed almost exclusively to the ear. Pictures that adequately present the message will be found to have unusual advantages because of their natural and scientific appeal.

One of the great problems of the church school is the untrained teacher. The conscientious pastor and superintendent is always asking the question, "What are the teachers teaching?" A picture standardizes the lesson and is not subject to a variable interpretation. In the case of missionary instruction, the personal interest, or lack of interest, does not defeat the picture as would be the case in many instances of oral instruction. The problem of voluntary attendance and discipline encourages irregularity but the entertainment value of pictures helps to secure instant attention and unflagging interest. The church school which experiments in the use of pictures will soon find that they make a considerable contribution to the solution of a number of vexing problems of general administration as well as the purely technical side of teaching.

In order to get the best results from film it is necessary to have in mind some definite objective which is to be served by their use. The brief period of time that the school has for its work makes it impossible to use long pictures. One reel is, under all normal circumstances, quite sufficient. There is no time for the purely entertainment film—we have bigger work to do. Every picture shown should have some exact relation to the general educational program—some plan which has been worked out with great care. Such a program will be described in a later paragraph.

Where Film May Be Used

1. Instruction in doctrinal beliefs
2. Implanting the moral virtues
3. Biblical history, customs, geography and stories
4. Home and foreign missions
5. Church history
6. General educational purposes for special organization meetings such as boys' or girls' clubs, men's meetings, etc.

Some of the problems to be met in this work seem serious indeed. In the first place the average Sunday School room is not adapted to daylight showings. The windows have to be darkened, which interferes with ventilation. Many churches have installed their picture machine in the main auditorium of the church where it is to be used in connection with the services for public worship. No use can be made of it for school purposes without assembling the school in the auditorium. Among the larger schools the departmental idea has been developed until the departmental sessions are entirely distinct and separate. In such cases, a picture shown to one department is missed entirely by all others. The writer has found it of great advantage to install a portable projector and any material is thus made available to all departments with a minimum of confusion and disturbance. Indeed, the opportunity for the use of pictures is such that many churches will find it worth while to purchase a small portable projector for the educational work.

The second problem, of course, is the picture material that is available and adaptable to the Sunday School curriculum. A brief study of the religious material used by the school will classify it somewhat as follows: (1) doctrinal, (2) moral, (3) biblical, (4) missions, (5) church history.

Much of the Sunday School instruction has to do with the purely doctrinal material, including such subjects as the fact of God, the presence of God, the character of God, the meaning of prayer, the interpretation of religious experience, etc. Such subjects do not admit of treatment in pictorial form and little help may be expected at this point. The Monarch Film Company, Osage, Iowa, advertises "sermonettes" on such subjects as "God, Prayer, Worship, Gossip, Happiness, etc.," but

I am not prepared to express a judgment on them for I have never reviewed any of them. So far as I know, this is the only attempt that has been made to present such material.

The church school must present the moral virtues in a variety of ways. Many one and two reel stories can be found which serve this purpose admirably. Moving Picture Age has published a booklet entitled "1001 Films" which describes many pictures that are of great value. This booklet should be in the hands of every church exhibitor for it is a mine of useful information. The National Board of Review (70 Fifth avenue, New York City) publishes several pamphlets listing film for various purposes. Their advice is dependable. Such subjects as truth-telling, honor, integrity, bravery, loyalty, chivalry, etc., can be effectively presented. The editor of Moving Picture Age will be glad to give suggestions on specific subjects upon request.

Why Pictures Help Teach Bible Stories

The stories of Bible heroes and incidents are being produced in larger quantity than in former years. The Interchurch Film Corporation (Flatiron Bldg., New York City) is producing some material in this field but has not yet reached the point of quantity production. "The Good Samaritan" and "The Blind Bartimaeus" are especially well done. In time they may be expected to give fine assistance. Atlas Educational Film Company (Chicago) has a fine picture of "Esther" besides several other biblical stories. Vitagraph (469 Fifth avenue, New York City) has a fine picture of the life of Christ called "From the Manger to the Cross" in seven reels. The lists of film already mentioned provide many other suggestions.

Much of the biblical material is only partially understood because of the ignorance concerning the social conditions under which it was written. Many films are now obtainable which faithfully depict oriental life in such a way as to make the Bible times relive before our eyes. The habits and customs of the Orient have changed so little during the last 2000 years that modern pictures serve almost perfectly. There is as much of this material available as any school would want. Almost any of the larger exchanges can furnish it.

No small part of the instruction of the church school has to do with the missionary interests of the church. The Foreign Mission Boards of almost all the denominations have films showing the work of the mission stations or they know where such films can be obtained. The Methodist Centenary Commission (111 Fifth avenue, New York City) has an important department given over to the matter of stereopticon slides and films which is able to give much valuable advice. Most film of this character is to be had free of rental charges. Travelogs similar to the Burton Holmes (Famous Players) pictures are to be had from most exchanges. These will be valuable in showing the social and geographical conditions under which the missionaries work.

Using Films to Teach Church History

There is a limited amount of material dealing with historical themes relating to church history. The Methodist Book Concern (Cincinnati) has just issued a multiple reel feature which shows the development of this great publishing house which is now the largest publishing concern in the world. This picture is, in fact, a history of American Methodism. Some small amount of material can also be secured through the Methodist Centenary. Congregationalists are so intimately associated with Pilgrim history and New England that much of that material can be adapted. Some few reels telling the story of such leaders as Luther, Knox, and others, can be found. Church mission or educational boards can usually give information as to where to obtain such film.

In those instances in which the church school has a general assembly at the close of the study period, it seems to be the wisest plan to use the pictures at that time for more people are reached with less difficulty. Not more than one reel should be shown each week. This material should be chosen with a careful regard for sequence of thought and cumulative effect. Thus, it might be advisable to show a series of reels during a period of six weeks showing the life in the Bible lands with scenes from Palestine, Egypt, Syria, Arabia, and other countries. A series of reels showing missionary activity could become very interesting if the material were to be arranged as a "Trip Around the World." A series of pictures of "Old Testament Heroes" could be arranged. An abundance of material for "Americanization" work is available where a school wishes to present such a subject.

For those schools which hold separate departmental sessions the problem is not so simple. Perhaps time can be taken at the early part of the hour for one department and at the later portion of the hour for the second department. This would require that the church should be equipped with a rewinding device. A few churches will assemble an entire department in the room equipped with the projection apparatus and use the entire study period for missionary instruction, perhaps once per month. In such cases more than one reel can be used. One church is planning a mission hall, to seat about 75, in which will be shown a reel of pictures in addition to missionary slides each Sunday. Groups from the various departments will be brought to the hall at regular intervals for this study. The "lecture" and program will be under the direct supervision of an expert who does nothing else but prepare these missionary lessons. By the plan of rotation each pupil in the school will be present in the hall about once per month.

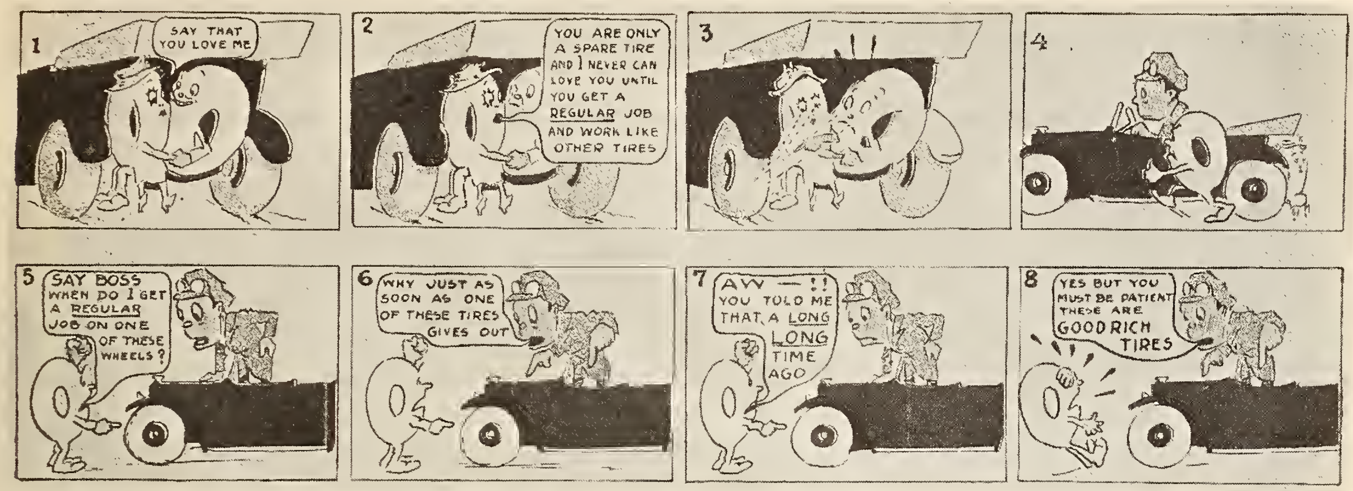
Uses of Film Other Than in Sunday School

But the educational opportunities are by no means limited to the sessions of the church school. St. Paul Methodist Church, Chicago, formerly held a meeting called "boys' Assembly" on Saturday mornings. Various types of work were presented, mostly nature study, music, scoutcraft, and similar subjects. Pictures were very successfully used in these sessions showing boys' work, scoutcraft, and American history. The various railroads furnished some beautiful film showing the scenic glories of America. Boy Scout troops which hold regular meetings are greatly interested in just such film as I have mentioned.

Simpson Methodist Church, Minneapolis, has a group of boys known as "The Boys' Council" which represents every class of boys in the school. This council organizes a "bean feed" for the boys of the church at certain intervals and presents a program of interest to boys especially at such times. These pictures are usually industrial, nature study or historical. The comedies that appeal to boys are of the "slap-stick" variety and workers who are interested in studying the matter will find considerable help in the list of "Films That Boys Like Best" which is published by the National Board of Review. A "Girls' Council" is also organized for our girls' work and similar functions are promoted through this group.

Films for these gatherings of boys and girls can be obtained through the Y. M. C. A., the Y. W. C. A., the Boy Scouts, the Red Cross, the U. S. Navy, and many other public organizations. Some of the material furnished by the Industrial Department of the Y. W. C. A. (New York City) is unusually good for girls' work.

(*Turn to page* 24)


1
SAY THAT YOU LOVE ME
2
YOU ARE ONLY A SPARE TIRE AND I NEVER CAN LOVE YOU UNTIL YOU GET A REGULAR JOB AND WORK LIKE OTHER TIRES
3
4
5
SAY BOSS WHEN DO I GET A REGULAR JOB ON ONE OF THESE WHEELS?
6
WHY JUST AS SOON AS ONE OF THESE TIRES GIVES OUT
7
AW —!! YOU TOLD ME THAT A LONG LONG TIME AGO
8
YES BUT YOU MUST BE PATIENT THESE ARE GOODRICH TIRES

These eight sketches tell the animated cartoon story of the Goodrich film trailer

The Film Trailer and What It Will Do

People are impressed favorably more easily when happy. An advertising trailer with a sugar coating puts them in a good humor to receive a sales message

By Francis T. Kimball

WHEN the doctor slips little Willie a sugar-pill, little Willie tastes it and lets it slide down with a smile because he likes the taste. Pretty soon results prove there was something in that sugar pill that was good for whatever ailed little Willie. Why? Well, partly because the doctor had spent years in technical study and expert practice so he was able to diagnose little Willie's case correctly. Then again, partly because, having diagnosed little Willie's trouble, he had the right idea about what was good medicine to help little Willie. And lastly, he knew how to slip it over on little Willie so that all the time he was getting something good for what ailed him, he was smiling at the enjoyable taste in his mouth—didn't really know himself what had done him all the good, did he? That is just about how it is with the so-called "trailer" film in up-to-date practical advertising.

For the benefit of those who are pleased to think the trailer is a dead proposition, without even knowing what it is, the trailer is a short-six of films, about 100 to 150 ft. long, which is hitched on to the last and slightly shorter reel of one of the features. It is the exposition of just one "corking" comedy idea, built so as to lead up logically and inevitably to the dealer's imprint at the end, giving his name and any important facts he wishes about his business specialties.

Simple? Yes, But It Gets Full Attention

For example, the story of a trailer film put out recently by The B. F. Goodrich Rubber Company is as follows: Two spare tires are spooning together on the back of a moving auto; he asks her to say she loves him; she says she cannot until he gets a regular job and works like other tires; he runs up to the front, accosts the driver, and asks "When may I have a job on one of those wheels?" The driver says "When one of those other tires gives out"; spare tire complains "You told me that a long time ago"; the driver answers "Yes, but you must be patient; those are—" and then, Flash! go the words "Goodrich Tires," and then "sold by" and the dealer's imprint.

It doesn't sound like much, does it? And oh, so easy to do! Yes, just like being able to slip over an insignificant sugar-pill on little Willie! In both cases, it takes lots of constructive idea and lots of skill to turn the trick. The lots of constructive idea and lots of skill make all the difference between a job done by the veriest medical or surgical tyro and that by one of the Mayo brothers! Or, between the kind of trailer motion picture theatre managers are wise not to touch, and the kind they write things like this of: "Best advertisement ever seen"; "Better than any other films shown"; "Great"; "Applause each time exhibited"; "Delighted."

And dealers who have come into the fold, perhaps somewhat skeptical at first, are constantly sending in letters more enthusiastic yet. Sometimes they even say they have had to take on extra help to tend to increased business. Occasionally they have been known to refuse the return of their print after the allotted time was up, claiming their local theatre wanted to run the little laugh-eliciter right straight along—but always they say that the abbreviated messenger, or screen sugar-pill, as you choose, is a constructive piece of advertising, and worth many times its weight in goodwill!

How the Trailer Helps the Dealer

The way it helps the dealer is just this. The dealer gets the use of a print of the current trailer without paying one cent toward the actual production of the original negative. He simply sends in his order, together with directions about the wording of his imprint, and then pays a nominal fee to cover the cost of his own personal imprint and the shipping costs. Of course, "first-run" theatres in a few of the larger cities will not put even the most sugar-coated trailer on their screens, but the trailer is a valuable tie-up in the thousands of cities and towns and hamlets of the United States which are not among the leading few, and also in some where there are no newspapers, and in many more where few people "meet up" with any medium but the screen.

In this connection, it is interesting to note that the United States Commissioner of Education, Mr. P. P. Claxton, finds that seventy-five million folks in this country never read books of any kind, so it is likely to be a good guess that the majority of the said seventy-five million never read much of anything at all.

(*Turn to page* 18)

The Place of Motion Pictures in Education

Newark has 15 school auditoriums with professional projectors and in addition several portable projectors for class room work. As director of visual instruction Mr. Balcom is well fitted to discuss this problem

By A. G. Balcom
Ass't Superintendent of Schools, Newark, New Jersey

EDUCATORS who are using films as a means of instruction and those who are thinking of doing so, I fancy, are asking themselves and others these questions:

1. To what extent will the film supplant present-day methods of teaching?

My answer to this question and those which follow are simply my views based on two years' experience in trying to link up the film to the school program. First of all I want to say that no one, however keen his prophetic vision may be, can tell to just what extent the film will supplant present-day methods of teaching. That it will become an important factor as a means of instruction I do not question.

The Six Questions Answered on Instructional Uses of Film

1. To what extent will the film supplant present-day methods of teaching?
2. Will the use of the film enable children to get an education with comparatively little effort?
3. Are we likely to go to the extremes in the use of film in attempting to teach some things that can be more effectively and economically taught in other ways?
4. As a whole, have educators been ultra conservative toward the film?
5. In supplying films for educational use will there be a tendency to make them too pedantic?
6. In short, will the film prove to be a panacea for many of the educational ills?

The fundamental principles of human activity are permanent and lasting, but the ways and means of bringing these things to pass are constantly changing. For instance, in the matter of transportation, the fundamental principle "To convey from one place to another" is the same now as a thousand years ago, but there has been a great evolution in the methods employed. I will not enumerate the steps of this evolution, but as recent as 15 years ago few people realized the great possibilities of the gasoline engine. It now propels the pleasure car, the jitney bus, the light delivery truck, the heavily loaded truck, and the aeroplane that flies over land and sea. And the end is not yet.

There has been a great change in methods of doing business as applied to any great industry of the country during the last 25 years. I was born and brought up on a farm and have a vivid recollection of what farming was 30 years ago. This summer I visited my brother who has a large farm in central New York. I noted the labor saving devices of a hay fork in the barn and a loader for the field, and by the use of these one man with a team of horses can do as much as three men and a team of horses used to do. I saw in a magazine article recently that the Census Bureau at Washington would be able, through the use of improved devices for handling figures, to handle the 1920 census data in one-seventh of the time taken for the 1910 census. Recently a wireless despatch circled the globe and a few days ago I noticed in the morning paper where the human voice and parts of a phonograph record had been heard in a radio phone message from Jersey to Scotland.

The fundamental principles of teaching are the same today as they were in the time of Pestalozzi, but there have been changes in subject matter and methods since that time. Let me repeat that the film will find an important place in the teaching methods of the future, but the extent to which it will supplant present-day methods no one can tell.

2. Will the use of the film enable children to get an education with comparatively little effort?

My direct answer to this would be an emphatic "No." A wise use of the film may make the path more attractive and give a joyous zeal in surmounting the difficulties but the fact remains that the work involved must be done by the individual who is in the process of getting an education. We make our bodies and minds stronger by exercising them. The men and women who have attained success in their chosen fields have done so by hard work. The good teacher is the one who inspires the pupils to do their work, guiding them here and suggesting there. If the film is rightly used and the proper reaction be developed after its showing or showings, it will lead to greater activity on the part of the pupils through a greater interest in the subject.

3. Are we likely to go to the extremes in the use of the film in attempting to teach some things that can be more effectively and economically taught in other ways?

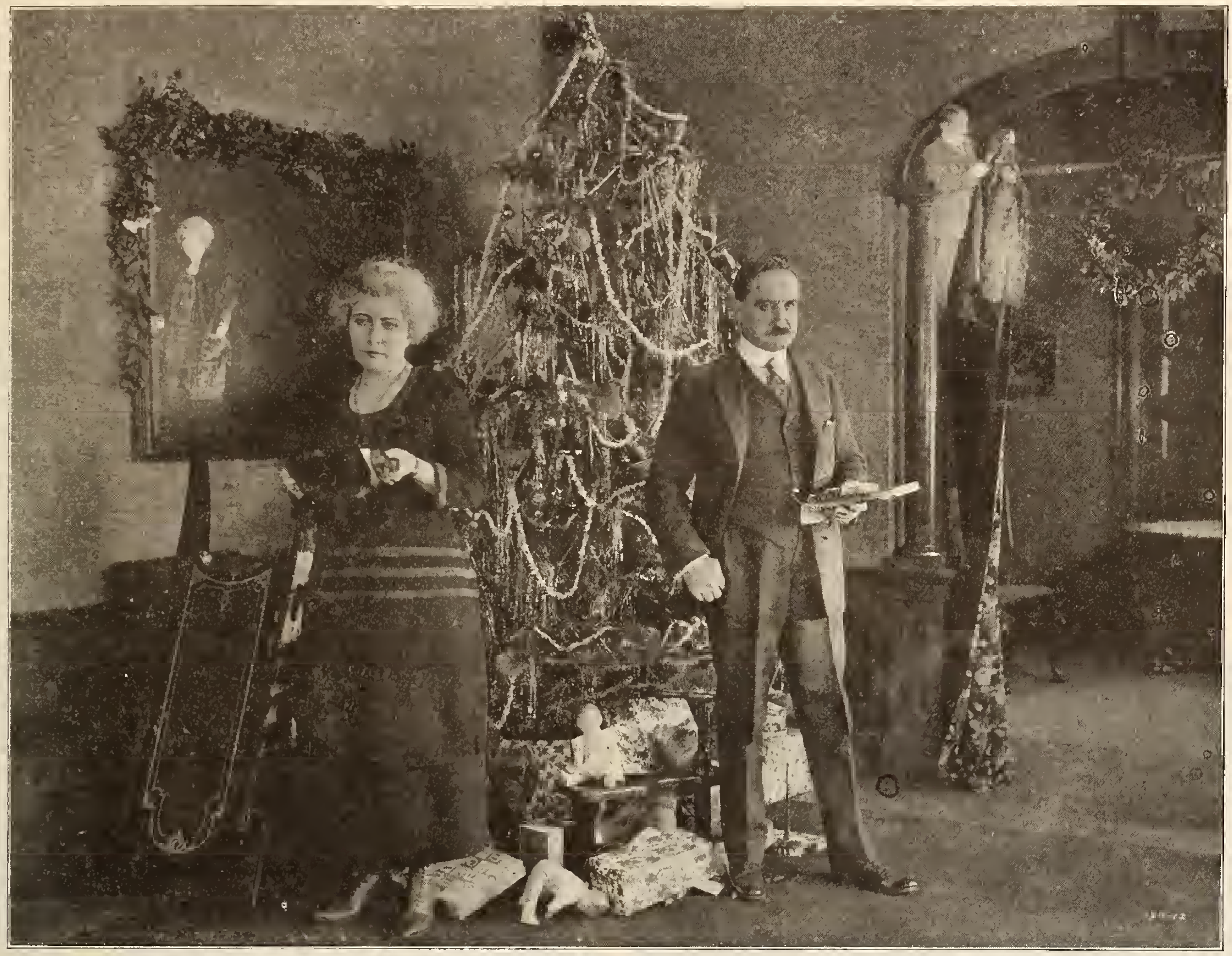
I fear that this will occur. Only a few days ago I talked with a principal who is most enthusiastic regarding the possibilities of the film as a means of instruction. He thought the time would come when the film would be used extensively in teaching all subjects and illustrated how he thought it might help in teaching the mechanics of arithmetic. Those processes of education requiring repetition and drill can only be learned by doing them many times. Therefore I cannot see how the film would render very much aid along this line. I know of no teacher who has as yet exhausted all of the resources of visual aids, as the map, chart, graph, exhibit, picture stereograph, and slide. There are numberless things that may be better taught through the use of one or a combination of the above aids than the film, in my judgment, and certainly more economically.

4. As a whole, have educators been ultra conservative toward the film?

I think this is true. We have had too much the attitude of "the man from Missouri—you'll have to show me." While the teachers and preachers have been waiting "to be shown" the commercial interests of the country have monopolized the film for entertainment purposes only. The industry has grown by leaps and bounds until it has reached the position of third among the great industries of the country. The film has become the popular medium of entertainment.

The non-theatrical demand for films, until recently,

(Turn to page 18)



What they wanted and what they got. The annual family tragedy shown in a single picture. All the wishes and all the disappointments at their nonfulfilment are shown without the use of the old flash-back.

Bringing Photoplay One Step Nearer Art

Revealing a character's thoughts and recollections by means of cutting in scenes has offered a substitute for the clumsy flash-back and permits a nearer approach to real art

By Jerome Lachenbruch

Publicity Director, Goldwyn Pictures Corporation, New York City

ART has always been wedded to form, for form is the skeleton of the artist's medium of expression; and whether it be regular or irregular, it clothes the artist's ideas. Without it, art would remain idea, emotion, or a mingling of both; but to break through the barrier and become articulate depends upon form. As various forms of art mediums have been perfected, art itself has grown versatile. We have many schools of painting, sculpture, music, poetry, and each chooses a different form of expression. Before the first painter discovered the use of pigments, his art remained in the limbo of unfulfilled desire.

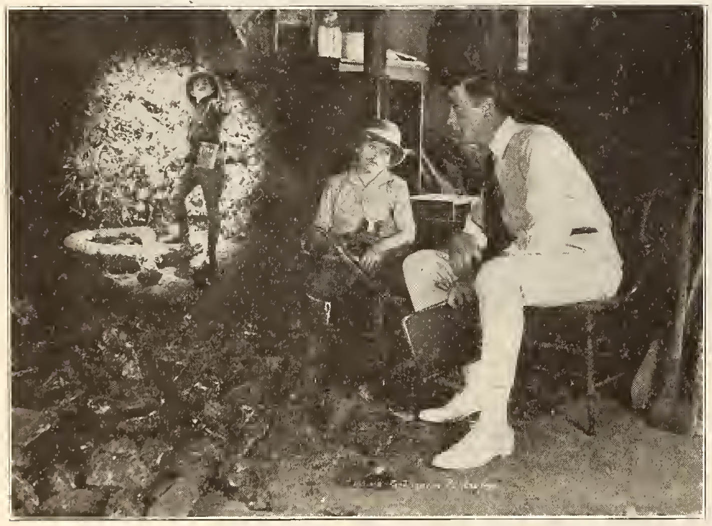
Technique, then, is fundamental to the creation of works of art, though, of course, technique is not art. And it is interesting, if we can only consciously remove ourselves from our immediate interests, to observe the struggle of a new medium of expression to achieve various new forms through which it may confidently knock at the door of art. The motion picture has acquired the fundamentals of a new art. It has found the raw ingredients: the story, the director, the actor, the artist, the scene builder, and a host of other units that combine to equip it in its struggle for companionship with the elder arts. And now, it is concerned with applying the technical equipment of these various units in their individual association with the photoplay. How much of the artist, how much of the actor, what of setting, and what sort of story, are still the baffling questions that confront the creator (in a plural sense) of a screen production.

In the past, audiences have had moments of intense joy through the realization that into the exhibition of some part of a photoplay, art had found its way. But, unfortunately, the motion picture has been unable to carry through its prolonged moments of artistic intensity; so that what we enjoy are only pungent possibilities, suggestions of what may come.

Each new technical discovery presents another way to create objectively that which exists latently in our imaginations. In the early days of the screen, we had the flash-back, a technical device by means of which an episode or a series of episodes that had occurred in the past, was recalled by the player. In this way, events that happened before the opening of the story were related. To some extent this method is still used, but it is largely curtailed. Where formerly 10 or 15 minutes were consumed in detailing past events, the same effect is now achieved with a title or a few feet of flash-back film.

The idea of revealing a character's recollections has resulted in using the same method to disclose his present thoughts. These may be quite different from the character's actions yet they show a dramatic conflict in the mind of the character. In other words, the growing practice of cutting in scenes revealing a character's thoughts, and then reverting to his present actions, is a step forward in character delineation on the screen. We do not have to depend upon a title to testify to the character's conflicting emotions or ideas. These are acted for us; and, insofar as the motion picture is essentially pictorial, this form of presentation is generically sound. The customary use of the title for this purpose reverts back to the novel and the short story, a basically different form of expression that has no place in the artistic photoplay.

To illustrate my point, the accompanying photographs will serve. Johnny Jones, who plays the role of Edgar Pomeroy in the Booth Tarkington series of "Edgar" comedies, which the Goldwyn company is producing, is seen visualizing a few of the scenes in one of the "Edgar" pictures. Mason N. Litson, the director of the picture, is explaining the scene; and the youthful actor is following the explanation with a flight of fancy. This eliminates titles while it presents the young hero of the tale exhibiting his most striking characteristic, his love of self-glory and of picturing himself as the hero of romantic escapades.


Johnny Jones' imagination helps him out when his director instructs him. This and the foregoing example of art in pictures are from Tarkington's Edgar Comedies distributed by Goldwyn

The same technical idea has been carried out in longer and more pretentious photoplays. In "Madame X," for example, in which M. Floriot, the husband, is torn between his love for his wife and his devotion to the convention that decrees an erring wife must be divorced, no matter what the extenuating circumstances may be. In the scene in which he turns his wife out of doors, the conflict is presented by flashing the husband's deeper emotions in terms of tender scenes on the screen, and then showing him acting in accordance with conventional standards. His affections would have him act one way; his conventional ideas force him to act in another. In this fashion, long and undramatic titles are avoided and a not entirely convincing episode is lifted to the plane of probability; but what is of paramount importance to the motion picture as an art, character delineation has been dramatically introduced. In this particular instance, credit for attempting the new form of character portrayal belong to the scenario writer, J. E. Nash, and the director, Frank Lloyd. In the space of a few minutes, they have been able to reveal a vital mental struggle in one character, and at the same time carry forward the plot of the story. With the most economic of means, the maximum effect has been attained. This is the aim of every creative artist.

Filming the Evolution of Travel

THE premier showing of "The Porcelain Lamp," a Truth Production, was held at the Strand Theater, Broadway and 47th Street, New York City, on Wednesday morning, January 12, at ten o'clock. The showing was private, invitations being issued to prominent men in the automobile and travel industries as well as to the Secretary of State, city officials and prominent exhibitors.

"The Porcelain Lamp" is an educational feature production made by the Harry Levey Service Corporation showing the evolution of travel from the primitive days up to the present time and is made for the Cole Motor Car Company of Indianapolis.

Some of the old vehicles were extinct, or almost so, one or two remaining in existence in private collections or museums. Where vehicles could not be obtained for the picture, the mechanigraph, an invention of the Corporation, supplied the need. Also the mechanigraph portrays on the screen the action of motor parts which would otherwise be impossible of reproduction in operation.

Among the mechanical features explained in this film are the action of the tire pump, the working of the manifold and hot spot, how the special wind shield works and many other of the common points about a car which are but little understood by the car owners.

Religious Director for New Era Films

REV. BERTRAM WILLOUGHBY of Osage, Iowa, took charge, as Religious Director, of The New Era Films commencing on January 17. Up until his engagement with The New Era Films he was pastor of The First Congregational Church of Osage, one of the strongest Protestant churches in Northern Iowa. Through the efforts of the pastor this church put in a standard motion picture equipment about a year ago, and has shown pictures every Sunday night since in connection with the evening church service. It has also shown pictures at least one night every week. This service has resulted in the big church, which seats 1200 people, being packed to the door every Sunday night. There has also been a large and growing patronage at the weekly "popular moving picture entertainments" on Friday night. An admission has been charged at these Friday night entertainments equal to that charged at the local theatre. Its popularity is due to the careful selection of the programs, from which everything offensive has been eliminated.

But, Mr. Willoughby has not only been a non-theatrical exhibitor. He has also been a non-theatrical producer as well. Feeling the necessity of a short religious subject for Sunday night he wrote three scenarios, which have been produced by The Monarch Film Company. The films are "A Lost Christ," "The Gospel of Another Chance," and "The Light of the World." Recently the national distribution rights have been taken over by The New Era people.

Mr. Willoughby is 40 years of age, a graduate of McMaster University, and Chicago Theological Seminary, and comes to the New Era Films after successful experience as a pastor, an exhibitor and a producer of non-theatrical films.

Using Instructional Slides

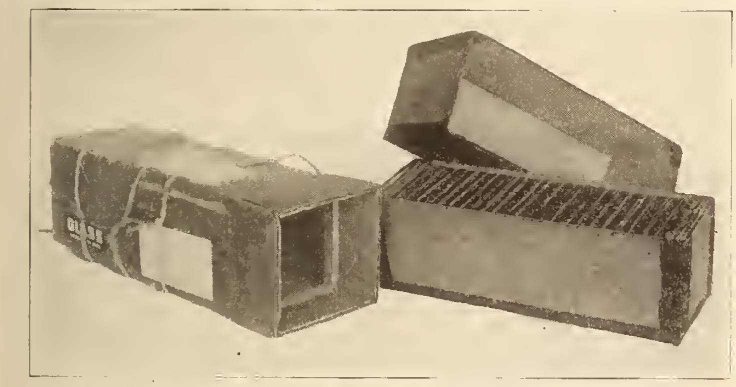
in Club, Church and School

If you cannot find slides for your special needs write our Service Department.

How One University Ships Slides

ANY one who is engaged in shipping lantern slides sooner or later is confronted with two difficulties—first, how to prevent breakage of slides in transit and second, how to reduce cost of transportation. In addition to this the original cost and upkeep of the container has to be considered.

I have used practically every slide shipping box made but have found none that is entirely satisfactory. Several years ago I saw a paper box that was used by the University of California. During the past year I tried several similar boxes at the University of Minnesota and was so well pleased that I had made up several hundred boxes of similar design but of different dimensions for use this year. The large box we have shown above carries 60 or 65 slides with ease. We have also a small sized box which carries 30 slides with ease and is so dimensioned that the large shipping carton takes one large case or two small sized ones. A small illustrated direction slip is enclosed in each box to guide in repacking.



Slides are shipped safely in these containers by the Visual Education Department, College of Agriculture, University of Missouri

Some of the apparent advantages of this box are: 1. Light in weight; 2. Relatively low cost; 3. Low cost of upkeep; 4. Very low amount of breakage; 5. Facility of packing and unpacking; 6. Ease and quickness of inspection for breakage; 7. Slide cases may be used for shelf boxes; 8. Only outside containers require replacement. It, of course, remains to be seen whether these boxes will come up to expectations in a more extensive test. I have given this account thinking it might prove suggestive to others—J. V. Ankeney.

Using Slides for Special Days

DURING the year the club, church or school is often faced with the problems of planning for a special holiday such as, in February, Lincoln's and Washington's birthdays. For this what can be better than a few slides to illustrate points in the life of these men. If the club, church or school does not have slides in its library practically all dealers in slides for instructive purposes can supply them either for sale or for rental.

The same is true of slides for any special program or subject. Many times a teacher or club member desires to give a talk on Yellowstone Park, Switzerland, Holy Land, or some industrial subject such as textiles, iron and steel or diamond mining. Many other subjects, scientific, religious, historic, or literary are covered by slides. In some cases when these are made up in sets special explanatory outlines and references and frequently prepared talks on these topics may be obtained from the slide service. The Service Department of Moving Picture Age will assist any subscriber in geting in touch with films on any particular subject if your local dealer cannot supply you. Sufficient time should be allowed before they are required as a particular set may not be obtained on a moment's notice.

Stereopticon slides on Alaska, furnished by the Seattle Chamber of Commerce, are included in the pictorial library of the University of Oregon extension division.

Slide Buyers' Guide

LANTERN SLIDES
for
Religious, Educational and Entertaining Purposes
LECTURE SETS FOR RENTAL OR PURCHASE
35 Years of Recognized Supremacy
"Quality First"
UNDERWOOD & UNDERWOOD, Inc.
417 Fifth Avenue, Dept. M-P New York City

You Geography Teachers—
are you getting what you want in the way of slides?
Catalog E lists slides especially made and arranged to show Physical, Political and Industrial features (section by section) of the Western Hemisphere.
Lanterns to project them are $48.00 and up.
Ask for circulars.
Catalog E is free to any Geography Teacher.
McINTOSH STEREOPTICON COMPANY 485 Atlas Block, Chicago
Slides of anything under the sun

A MAZDA BALOPTICON
FOR EVERY NEED
Complete Line of Stereopticon Lanterns, Slides and Supplies.
Slides and Lectures in great variety, loaned and sold.
Agents for UNDERWOOD and UNDERWOOD Slides.
Write for descriptive literature.
Send for our prices on The ACME PORTABLE MOVIE
Geo. W. Bond Slide Company, 4 East Lake St. Chicago, Ill.

$6,200 in Sales Resulted from Our First Showing

How one manufacturer was persuaded to film his product and some of the results he has obtained

By Harwood Frost

Pres., Brown Portable Conveying Machinery Co., Chicago

SOME years ago the General Electric Company filmed some of our piling equipment in connection with a film showing the uses of their motors. We knew about it but paid practically no attention to it. Among the early releases was a showing to a Californian gathering of Rotarians at which one of our Western representatives was present, and he was indeed surprised to see our equipment thrown on the screen. He was a quick thinker, however, and jumping to his feet gave an explanation of how the machine worked and what it did. There was no lecturer with the film. On account of the interest aroused in other members, as shown by the questions asked, he wrote me an enthusiastic letter regarding the value of motion pictures in our sales trade, which was favorably received and promptly acted on. Then came the surprise to the producer—we went to him to buy film instead of his coming to us to sell.

What Our First Reel Did

Our first attempt was a one reel production of some of our warehouse equipment. Just after its completion and before I had purchased a projector, two out-of-town warehousemen visited my office in Chicago. I had tried for some time to sell them but had not been able to show them an installation in operation so that they could see what our equipment would do. Incidentally, I told them of a new film I was having made. They were interested at once and anxious to see it. I made arrangements over the telephone with the Rothacker Film Manufacturing Company, who were making the film for us, to get the use of one of their projecting rooms, and took the men out to their plant. On the way back down-town I sold $1200 worth of machinery and have since received orders for $5000 more from these same men. This early start was encouraging but has more than once been duplicated.

Frequently material-handling equipment makes such big savings over old time methods that the salesmen's statements sound exaggerated. The prospective customer is inclined to believe that the installations where such phenomenal savings were possible, and he is often skeptical, are not like his. However, in much of the work covered by our own lines these installations are much alike. Unless the customer sees that they are similar he is hard to convince, however. It is here that the moving picture film comes in. On the screen he sees that his men are doing the same thing; the building and arrangements and surroundings are pretty much the same and he has no opportunity to come back with "Oh perhaps it did what you say with Jones but my place and work are different." He sees that it is not different, that it works there and should as well for him and so loses what to many men is their best and final argument against buying—"My business is different."

How We Get Showing at Conventions

We have had several other films made since and expect to produce more. Some of our films have been made for special conventions as for example, we had one showing our equipment at a railroad terminal speeding up the handling of freight and so relieving congestion. This combined animated cartoons and pictures and was shown at a gathering of terminal engineers in New York.

Because a manufacturer cannot get the convention floor for his film is no reason for him giving up hopes of getting the picture before at least a part of the men in attendance. We found that out at a haymen's convention in Chicago some time ago. When rebuffed on all attempts to show the film at the convention or even in the hotel we made arrangements with the manager of one of the small theaters nearby to run our reel at 3:00, 5:00 and 7:00 p. m. He agreed for a financial consideration. We then had tickets printed for the three days of the convention. Each member of the association received two tickets by mail and an invitation to be our guests at the showing of our film. Also our representatives passed around additional tickets at the convention. About 150 took advantage of our offer, according to the tickets which were turned back to us by the theater to redeem.

Because of the hazard attached we have not been able to get moving pictures of some of our equipment in action, especially that used in piling and storing baled hay. We still wanted to show some of these machines so took a strip of film of a series of still photographs. These we have found are received with greater interest than are a handful of loose photographs.

Up to the present most of our selling by films has been done at conventions or other gatherings. We have tried out the plan of sending the films out with a salesman and a projector, and have found it so successful that this spring our plan is to equip several of our salesmen and then look out for the man who says, "Maybe your equipment did that for Jones, but my problem is different."

Putting Sacred Songs on Film

IT is generally admitted that the more people who can be induced to take a personal part in any service, the greater will be the success of that gathering; they feel that it is "their" meeting. Everybody likes to sing, from the "kiddies" to the "grown-ups," and so singing offers the best opportunity to get all to take part. Many churches use these songs on slides so that all may join in but now they are being put on film.

The Sacred Film Production Company, 1127 East 43rd street, Chicago, make one and two reel biblical features, illustrated sermonettes and illustrated sacred songs in film.

Their first releases will be sacred songs in film, such as

Onward Christian Soldiers,
Stand Up, Stand Up for Jesus,
Wonderful Words of Life,
My Jesus I Love Thee,
Dare to Be a Daniel,
How Firm a Foundation,
Happy Day,
Nearer My God to Thee.

It is much more difficult to exploit films in the non-theatrical field, and not lose financially thereby, because there are not more than one or two exhibitions a week, as compared with several a day in the theatres.

International News' 1921 policy will be one of selective news, and will devote more attention to the country-wide presentation of local news as well as to that which has world-wide interest. R. V. Anderson, sales manager for the International News, who superintends its distribution by Universal, estimates that for each issue of the 1921 news reel, there will be such a variation in the prints for different sections of the country, the entire output for each edition could be gathered into a five-reel news feature.

The Director of Public Safety, Newark, N. J., has issued instructions to exhibitors that all films in which criminals are shown at work are not to be shown in the city. Until now, the police have banned pictures in which the criminals go unpunished and posters depicting acts of violence.

How to Use Ad Slides

Why Not Try Slides in Series?

ONE of the objections to slides is that the element of suspense is lacking—the whole story is told on the one slide. Perhaps this might be overcome by using a series of two or three slides with the first or second acting as interest arousers and the climax on the last slide of the series.

This plan of withholding a part of the story is used to good advantage in "Topics of the Day," the short reel of humorous clippings from newspapers. Here a part of the joke is thrown on the screen and after the audience has absorbed it and are anxiously awaiting the climax the rest of the joke comes on. The suspense adds to its value.

Similarly the suspense could be carried from one slide to another and emphasize the story. Probably a humorous setting would be necessary but that would only increase the value of the slide as the theatre patrons come to be entertained.

A Contrast in Slides

TIME was when the slide dealer made up a number of "pretty" illustrations for slides and then went around selling the slides to various concerns. The same slide might advertise shoes, hats, wagons or bicycles as the obliging maker had left space alongside the "pretty" illustration for the wording "See Jones for shoes," or hats, or wagons, or bicycles, or whatever Jones had of interest.

At that time the main idea of advertising was to get something attractive in the advertisement. The result was that the eye saw the attraction but never even noticed the crude announcement that was the real purpose of the slide. The suggestion to buy was almost negligible. In these slides a pretty girl was the most common attraction although a winter scene, the Washington monument, the national capitol or a mountain peak was supposed to suggest shoes, hats, wagons or bicycles just as well.

Perhaps the point most noticed in viewing present-day slides is the changed tendency in the make up of the slide. Stock slides are practically a thing of the past. At present but few advertisers will consider anything but special slides designed for the occasion. The result is as great an advance during the past few years in slides as in other forms of advertising.

The illustration must be in keeping with the product advertised and show it with a background attractive but not so impressive as to take all emphasis away from the product. Ordinarily the background and surroundings should suggest the utility of the product.

Many concerns are working up posters and other publicity into their slides and so taking the opportunity to get additional emphasis upon material with which the public is somewhat acquainted. This puts the message over more easily as it is reiteration or emphasis to many instead of a new message.

Why Special Made Slides Pay

IT was particularly noticeable last year that each of the Chicago daily papers and most of the theaters advertising that they would throw the election returns on the screen announced that "returns will be typed neatly on the slide so that they can be read easily." The growing use of typewritten or stenciled slides for screen announcements at conventions is also to be commended.

This suggests the value of making an attractive, or at least legible, slide even for temporary use. Along this line slide manufacturers are finding a rapidly increasing business in special slides for bazars, athletic contests, school and amateur entertainments, and neighborhood dances. Much of this business comes in through the local theater manager who has the slide made and then projects it. This removes the objection that this business does not pay because it is individual and does not tend to repeat orders. By this co-operation with the theater manager the slide manufacturer is building up a regular business.

The theater managers are encouraging the special slide as they realize how one poor slide offends the attendance and perhaps makes them resent the intrusion of advertising into an hour's entertainment for which they are paying. Almost any theater owner will agree that it is the poor slides that draw the kicks. For this reason the wide-awake theater manager realizes that he must insist on good slides, for he knows from experience what he must give if he expects to retain patronage.

Four-minute speakers and illustrations were used extensively and effectively in Oregon's recent campaign for increased taxation for schools. Nearly all the motion-picture houses in the state co-operated by showing pictures for the teachers and by allowing opportunity for the speakers to address their audiences. Many of the best four-minute speakers used in the war drives contributed their services to the school campaign.

Manufacturers of Commercial Slides

Joseph Hawkes
147 West 42nd Street NEW YORK

America's Leading Specialist
in
Made To Order Slides

MY EXPERIENCE RANGES FROM SLIDES FOR AN
ENTIRE GEOGRAPHICAL EXPEDITION TO
AN INDUSTRIAL PRODUCT.

Let this machine picture your story

Attract-o-Scope

Perfect AUTOMATIC Daylight
Stereopticon.

Capacity any part of 50 lantern slides.
Brilliant pictures. No assembling.
Compact! Ideal for exhibits.

Write

ATTRACT-O-SCOPE
CORPORATION
E. Van Altena, ***President***
29 West 38th Street, New York City

The Place of Motion Pictures in Education

(*Continued from page* 12)

has been so meagre that producers have not found it worthwhile to give much thought to it. When a sufficient number of educators throughout the country have a vision as to the possibilities of the film to supplement and vitalize classroom instruction and influence Boards of Education to appropriate money for the rental and purchase of films the same as text books and other school equipment are supplied, then there will be another angle to the situation and producers will sit up and take notice. It is not beyond the realm of possibility for Boards of Education to take a hand in production.

5. In supplying films for educational use will there be a tendency to make them too pedantic?

Very few films, so far, have been produced primarily for school use. There is a cry far and near for this type of film. Are we sure we know just what we want, and in supplying this need will there be a tendency to include in the titles and pictures all of the points involved in teaching the subject illustrated by the film, or do we want the type where the pictures and titles flow along in a perfectly human way?

How Far Can Films Be Used?

It is assumed that the film is only one of many sources of information to be used in taking up a subject and that it will supplement and vitalize the text book. In my judgment, the use to which a film may be put depends more upon the vision of the teacher than the character of the film itself. For some time I have made a practice of reviewing all films and assembling their titles in what I call a "digest" and sending this digest to the schools two or three days before the films are shown. In addition to the titles the digest gives the length of the film, approximate time of showing, what subject or subjects it links up to and six or more suggestive questions. I realize that each film will appeal differently to each teacher viewing it, and that some teachers in their classroom reaction on the film will frame up a set of questions much better than those contained in the digest. The principal of the school keeps on file in his office the digest and supplies his teachers with as many copies as they need.

I have watched with a great deal of interest the development of teachers in charge of auditoriums in our alternating schools. In these schools comparatively few teachers outside of those having charge of the auditoriums see the films. So it rests upon the auditorium teacher to create the most favorable atmosphere for the film showing. Some teachers equally successful in apparent results do it one way and some another, and some are more successful than others who work along the same lines.

I have always been skeptical of a text book that set apart so many lessons for this chapter and so many for that and one that gave too much detail to the steps to be followed by the teacher. This type of text book may be necessary for some teachers but certainly not for the great majority. The skilled teacher organizes her subject matter and is by no means confined to one source of information or one text book and presents this matter in such a way that nothing is told a pupil that he can find out for himself with reasonable effort.

Now the film if rightly used will constitute but one source of information. The subject matter of the film must be assimilated by a proper class room reaction. This will require thinking, both on the part of the teacher and pupil. After seeing the film the pupil will be able to read into the text something he had not before. The best films for educational work will be those that stimulate the greatest amount of thinking. The educational film must be good in photography as applied to both pictures and titles. The titles should be the guide posts of the film, turning the traveler here and there to the road that leads to the destination.

Along with the film there should be available for the teacher a digest or pamphlet containing the tiltles, the teaching aims, and suggestions how best these aims may be realized. Opinions will differ as to what constitutes a good film for instruction. Those who are at work in trying to supply the schools with films that link up to the subject matter of the curriculum are entitled to the support and co-operation of educators whether we agree with them in all points or not.

6. In short, will the film prove to be a panacea for many of our educational ills?

There are many extravagant claims made as to what will be accomplished through the use of the film in education. First of all we must master our tools. We have the problem of training our teachers how to use the films in their classrooms. I want to emphasize this point. This training can't be done in a day. It requires vision, experience, and growth on the part of the teacher. There are those who claim the film will reduce retardation to a minimum in our schools. Others claim its use will shorten the course for elementary and secondary schools at least two years.

I appreciate the fact that it requires optimism and enthusiasm to carry out any plan, and particularly this plan of harnessing the film for educational use, but let us not allow our enthusiasm and optimism to warp our judgment, so that our expectations reach beyond the bounds of reason. Let us keep in mind that the film, if used aright, will become an efficient aid in the school, that it will bring to our pupils the atmosphere of distant people through picturing their habits and customs and that it is already a powerful medium for propaganda work in health and Americanization. It gives a touch of reality to many of our great industrial processes and shows the wonders and beauties of nature in animal and plant life.

The Film Trailer and What It Will Do

(*Continued from page* 11)

Now, every dealer knows the value to his business of direct advertising, wherever possible. The average dealer spends a good deal of money right along in keeping the business he has, and reaching for more. His business requires that he be known, and favorably known, to as many "ultimate consumers" as he possibly can reach, and also that the supplies he deals in be widely and favorably known. That's that.

On the other side of the equation, the motion picture theatre in Mr. Dealer's immediate community is filled several times a day with the representative families and heads of families in that community, and among them are a splendidly high percentage of just the people Mr. Dealer most wants to be known to, and patronized by. They are in the theatre because they want to be there, they have paid to be there, and they are in the sort of mood expert salesmen hope for when they take prospects out to expensive eat-fests. They are wide-eyed and open-minded to welcome every subject offered them in attractive form, and their mood might well be called absorbent.

Right with the feature photoplays along comes the dealer's trailer, with its real idea and its pleasant taste, and when the audience as a whole (composed of just so many individual "ultimate consumers") is thoroughly tickled with enjoyment of the comedy, and interest is thoroughly aroused at the climax of the action—Bingo! the name and address of the very one who specializes in what was all the time being so subtly, and so irrevocably, injected into the receptivity of little Willie Audience—not to mention the girls and Mother and Dad! The dealer's advertisement gets over, "fixed" as surely in the mind of the spectator as it is in the emulsion of the film. It is the idea that does it, for all the sugar-coating!

What the Film Brings—More Business

As for the manufacturer back of Mr. Dealer, he also is getting a large order at comparatively a small cost. Let us consider. Figuring on the page price, including adequate copy, art and engraving work, and on the total circulation, of that magazine rated as the best buy in the world today, the cost of one page in one issue is about three-tenths of a cent a possible prospect. And the "possible" is used advisedly, because it is far from certain that every individual of the total circulation is going to get the message contained among an average of 150 advertising pages an issue!

Putting the other foot forward, the trailer film The B. F. Goodrich Rubber Company offered its dealers last year was used by Goodrich dealers in more than 1,000 theaters in various parts of the country, and showed to an average attendance of slightly over four thousand people, thus gaining a circulation of more than four million in all. Figuring on total costs in this case, as in the other, the trailer costs the manufacturer about six-one-hundredths of a cent a prospect—and here the "possible" is advisedly omitted, since in a motion picture theater there is but one attention focus! And all this advertising is of benefit to both the manufacturer and his representative—the dealer!

What the Dealers Say About Them

Here are a few sample comments plucked at random from the stream of everyday dealer reactions:

"They pay for themselves many times over." "I believe that this form of advertising is one that appeals more to the general public than any other medium." "A big sales booster for Goodrich dealers." "Our theater manager here is glad to show this film free of charge as it adds to his show at no expense to him." "Caused a sensation." "After running it four times was going to stop but was asked to run it as long as I possibly could. It's the cheapest advertisement I've had." "It is almost an impossibility to place a price on its value." "A hum-dinger, and we got more advertising out of it than anything we have had." "There is no other medium of advertising that so forcibly brings before the public the idea you wish to impress upon them." "Without a doubt a wonderful medium of advertising. We get comments on this particular ad six days in a week." "Noted quite a change in my sales of tires and repair work, enough that I have put on another man." "It is all o. k. Does the work." "We feel that this is the best way of reaching the public that we have been able to use." "Was the talk of the night's show." "Does more to sell tires than all the local advertising you can give, it is more impressive and will be remembered longer." "We have shown this film in three different motion picture houses and this film was a scream in each place." "Would like to keep this film a few weeks longer, as we have three or four moving picture houses who are desirous of running this picture," and, "It increased my tire sales at least 10 per cent."

Inmates of the Minneapolis workhouse will now be supplied with entertainment in film form as a result of the donation of a projector by the Film Board of Trade, an exchangemen's organization.

An illustrated lecture on Palestine, Armenia and Turkey was given at the Brethren church, Milledgeville, Ill., under the auspices of the Welcome Class.

The Impossible Has Happened

We have now ready for distribution SCREEN SERMONETTES, living, pulsating Gospel messages in motion pictures. Five hundred feet to each message—compiled from the best sources and presenting the "cream" of religious thought. Our initial efforts comprise the following: THE LOST CHRIST, THE GOSPEL OF ANOTHER CHANCE, THE LIGHT OF THE WORLD, THE BOOK IN WHICH ALL WRITE. These are brand new releases, constituting a decided innovation in the motion picture field. They are made by clergymen, not theatrical producers; therefore, the actual needs of the church have been met on a basis of a complete and sympathetic understanding.

As a reminder we list the following:

SATAN'S SCHEME, THE GREAT MIRACLE, 6 REELS EACH. PARADISE LOST, ABRAHAM'S TEMPTATION IN EGYPT, THE PRINCE OF PEACE, FROM DARKNESS TO DAWN. (A great serial from "SATAN'S SCHEME," 4 chapters of 2 reels each, especially adapted for Sunday evening use.)

LITTLE JIMMY'S PRAYER, 2 Reels, AFTER THE FALL, 4 Reels, THE PROBLEMS OF PINHOLE PARISH, 6 Reels, a special missionary film.

EXCLUSIVE FOR CLERGY AND EDUCATORS.

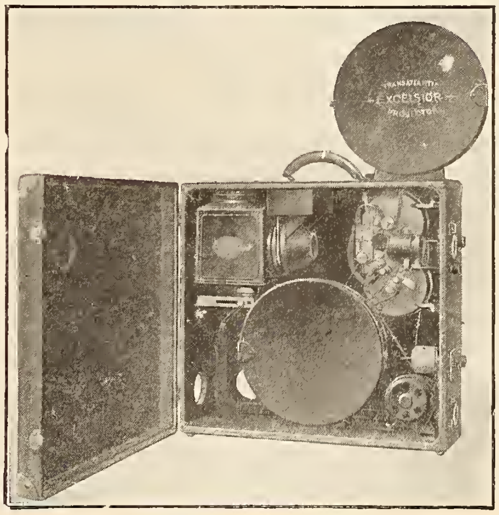
We have arranged for private screenings of our religious, educational and wholesome entertaining programs, to be held at our offices EVERY MONDAY FROM 10 A. M. TO 4 P. M. Motion Picture Projectors will be demonstrated and our Service Department will be glad to furnish detailed information. Spend an hour with us some Monday at our new headquarters.

21 East Seventh Street, Chicago, Just South of the Loop

THE NEW ERA FILMS

TRANSATLANTIC PROJECTORS

"EXCELSIOR" Model 1921



A Fireproof Projector, Flickerless, Efficient and Durable

Especially built for

Schools, Churches, Homes

Before buying a Projector, read our booklet, mailed on request

Manufactured and Guaranteed by

TRANSATLANTIC FILM COMPANY

of America

Eleventh and Polk Sts., West New York, N. J.

Instructional Films and Where to Get Them

New Releases of Travel, Literary, Industrial, Topical and Comedy Subjects

Films for the Church, School and Club

The following list of approved pictures, reviewed, endorsed and listed by the National Motion Picture League with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

(See addresses of exchanges below.)

FAMILY FILMS

Recommended for young people and adults

The Romance Promoters. Reels, 5; exchange, Vitagraph——Earl Williams. A love story.

When Women Work. Reels, 2; produced by Carlyle Ellis for the Women's Bureau of U. S. Labor Dept.——Women in industry, treated in fictional narrative style, showing what good and bad work conditions did for two girls.

From Whistle to Whistle. Reels, 3; produced by Carlyle Ellis for the Industrial Committee, National Board. Y. W. C. A. ——A film in special article form showing women in industry, the need for and creation of standards for safety, sanitation and regulated hours for their protection.

The Big Idea. Reels, 2; producer, Pilgrim Picture Corp.; exchange, Educational Films Corp.——One of the industrial and commercial stories by Rufus Steele. The picture reveals the evils of radicalism and the pitfalls which lie in wait for the man who fails to see the lengths to which his "big idea" will lead him.

The Woman God Sent. Reels, 6; exchange, Selznick——Zena Keefe. Picture showing the evils of child labor and the efforts of a young factory worker to get the Child Welfare Bill passed in the Assembly.

The Charm School. Reels, 5; exchange, Famous Players-Lasky Corp.——Wallace Reid. A love story.

Edgar's Little Saw. Reels, 2; exchange, Goldwyn——Booth Tarkington comedy, Christmas story.

Number, Please? Reels, 2; producer, Rolin Film Co.; exchange, Pathe——Harold Lloyd comedy. Cut gambling scene in first reel.

Park Your Car. Reel, 1; producer, Rolin Film Co.; exchange, Pathe——Harry Pollard comedy.

Christmas Greetings. Reel, 1; producer, Ford; exchange, Federated Film Exchange of America, Inc.——A group of bachelors decide to play Santa Claus to poor children.

Cousin Kate. Reels, 5; exchange, Vitagraph—A love story featuring Alice Joyce. In part 1, cut sub-title, "I'd like to kill him." In part 2, "and Bobby says he would like to kill him."

The Flame of Youth. Reels, 5; exchange, Fox——Shirley Mason. In part 2, cut sub-title, "the one that left those will soon be around to collect kisses." In part 4, cut scenes of attempted suicide. In part 5, cut scenes of studio party.

Nineteen and Phyllis. Reels, 5; exchange, First National ——Charles Ray. A love story.

The Rookies' Return. Reels, 5; producer, Thomas H. Ince; exchange, Famous Players-Lasky Corp.—Comedy, featuring Douglas MacLean and Doris May. Cut gambling and fighting scenes.

The One Best Pet. Reels, 2; producer, C. L. Chester; exchange, Educational Films Corp.——A comedy with children and trained animals.

The Honorable Cad. Reels, 2; producer, Stage Women War Relief; exchange, Universal——Shellay Hull, Phoebe Foster and Julia Dean.

INFORMATIONAL FILMS

Swat the Landlord. Reel, 1; producer, C. L. Chester; exchange, Educational Films Corp.——In Canton, China, where thousands of people make their home on the water, the Chinese boatman and his family, children help to handle the oars at the early age of four, showing the way the larger boats are operated by handpower; scenes showing the methods of raising and caring for ducks which are bred in the thousands upon the water.

Origin of the Family Tree. Reel, 1; producer, Bray; exchange, Goldwyn—Mr. Eagle Hawk, 113 years old, his family and relatives; totem poles and what they stand for; the bandy-legged chorus, frogs and tree roads in southern Florida, etc.

Paramount Magazine. Reel, 1; exchange, Famous Players-Lasky Corporation——Common English words expressed in American way; curiosity; in a doctor's room; a weighty problem, showing what physical training will do; "Felix, the Landlord," cartoon by Pat Sullivan.

The Farm Boys Abroad. Reels, 1; producer, Ford; exchange, Federated Film Exchanges of America, Inc.——Stanton College boys, live stock, harvesting, cows on parade, pig worth $30,000, Iowa corn, prize Belgian hares, Chicago stock yards, at Cornell University, Woolworth building, capitol, natural bridge in Virginia, returning home to Texas.

Wilderness Friends. Reel, 1; producer, Conservation Committee of the State of New York, in co-operation with the Educational Films Corp.; exchange, Educational Films Corp.——Moose, bear, duck, mink, partridge, Adirondack deer, sheep, cows, spotted deer, dog and deer as friends, cow and spotted deer, raccoon and dog playing.

The Wards of the Nation. Reel, 1; producer, Ford; exchange, Federated Film Exchanges of America, Inc.——An Indian reservation, Christian worship, tent life, morning ablution, dining room and kitchen, outdoor feast, pageant showing religious history, council of the ghost dancers, old war veterans, school days, confirmation of Indian women.

Pathe Review, No. 81. Reel, 1; exchange, Pathe——Fez, on the northern coast of Africa, market, street peddlers, a study in faces; the making of a Japanese lantern; nosing around New York highways in the air, Brooklyn bridge, Washington bridge, Queensborough bridge; the minuet in the forest; a kitchen mystery, how to make mayonnaise; Kingazz Park in Japan.

New Screen Magazine, No. 94. Reel, 1; exchange, Universal——Old temples in Cylon; hats made of wood shavings; remains of the gigantic animal which once terrorized the world, glueing together the bones for exhibition, complete skeleton; cartoon by Pat Sullivan.

New Screen Magazine, No. 92. Reel, 1; exchange, Universal——Architecture of Old Cylon, monuments and Buddhist Temples; a visit to the Health Department, Dr. Copeland; birds, beasts and fowl in captivity, deer, zebra, musk ox; penguins, monkeys; cartoon by Pat Sullivan.

Girlhood. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Health-promoting pastimes, open air exercise, a bountiful harvest, squaw pow-wow, on the beach, clam bake, Canadian daisies, California daisies, hockey, fencing,

(*Turn to page 22*)

Exchanges Mentioned in This List

When you write for a film please say,
"As listed in MOVING PICTURE AGE"

Beseler Educational Film Co.,
71 West 23d st., New York City.

Educational Films Corp.,
729 7th ave., New York City.

Famous Players-Lasky Corp.,
729 7th ave., New York City.

Federated Film Exchanges of America, Inc.,
729 7th ave., New York City.

First National Exhibitors,
6 W. 48th st., New York City.

Fox Film Corp.,
10th ave. and 55th st., New York City.

Goldwyn Dist. Corp.,
469 5th ave., New York City.

Kineto Co. of America, Inc.,
71 W. 23d st., New York City.

National Board, Y. W. C. A.,
600 Lexington ave., New York City.

Pathe, Inc.,
1600 Broadway, New York City.

Reelcraft Pictures Corp.,
729 7th ave., New York City.

Robertson-Cole Dist. Corp.,
1600 Broadway, New York City.

Select Pictures Corp.,
126 W. 46th st., New York City.

Selznick Pictures Corp.,
728 7th ave., New York City.

States Rights Exchange.
(Write to producer.)

Universal Film Exchange, Inc.,
1600 Broadway, New York City.

Vitagraph Exchange,
469 5th ave., New York City.

Woman's Bureau,
U. S. Labor Dept., Washington, D. C.

A Religious Film for the Parish Auditorium

"IN THE DAYS OF ST. PATRICK"

In Five Parts and an Epilogue

This inspiring picture is strictly a religious reproduction of the life of St. Patrick. It is **not** a propaganda and has nothing of a political nature in it.

"In the Days of St. Patrick" is produced in Ireland upon the actual spots recorded in history, by the Kilester Productions, under the personal supervision of Norman Whitten, with the research assistance of Rev. W. McSweeney of Dublin.

This master film correctly pictures the historical period from the very birth of the Saint to his death at the age of 120 years. You see the costumes and people of the day. You see St. Patrick convert courtiers, kings and pagans. You see him mount the Hill of Slane and kindle the first Paschal Fire. You can realize his God-given power over the Druids.

Those who have seen this wonderful film have given their enthusiastic approval. Churches may show this film profitably. When writing, please advise when you wish to show the film.

MATRE'S LIBRARY OF FILMS
76-78 West Lake Street CHICAGO

MATRE'S LIBRARY OF FILMS MATRE & CO. CHICAGO

Matre's Library of Films

A comprehensive series of films *reviewed* from a Catholic viewpoint. Parishes and Societies can show motion pictures profitably.

Write us for full information.

Visualizing Mechanical Operations

THE difficulty of obtaining clear photographs of the working parts of machinery has always been one of the drawbacks in the making of industrial film. It is not always possible to take a close up since the operation frequently takes place in the interior of the machine where it is inaccessible to the camera.

To do this work, good results have been obtained with the Mechanigraph, which is being used by the Harry Levey Service Corporation in the making of industrial films. The method employed consists of elements of the machine cut out of fiber board in the correct proportions, and to a reduced scale. The complete machine is thus constructed of these parts both as to exterior and interior. Artists color the parts so as to resemble the perspective of the machine and the entire exterior is placed over the interior assembly.

The whole is then fastened to a board and focused under the camera. The movements made by the machine in actual operation are duplicated by hand and pictures are taken for each movement. It is also planned to use the Mechanigraph to visualize evolution in mechanical forms. For instance, in filming the transition of the wheel from its most primitive form to its present perfections, technical books and drawings have been studied, and a Mechanigraph fashioned from material so obtained and animated before the camera.

The idea has progressed beyond its experimental stage but its possibilities have by no means been fully developed. It should be a great factor in the progress of industrial motion pictures because of the clear way in which intricate mechanical operations can be shown.

Plans for a new school at Bellingham, Wash., include an auditorium equipped for moving pictures.

The Sun Never Sets on Mirroroid Screens

MIRROROID SCREENS DIM THE SUNLIGHT

Here Is Proof of Mirroroid Satisfaction

Dec. 20, 1920.

Gentlemen:—Check is inclosed. Screen arrived in good condition and has been mounted according to your plans. It is the best screen in the vicinity. Very truly yours,
(Signed) Paul C. Shelly,
Supt. Board of Education, Monticello, Iowa.

We receive many letters of this kind that all go to prove that Mirroroid is superior.

Another firm says: "Our test proves that your screen is superior."

Still another: "We have tested your screen against eight other makes and Mirroroid is the best."

That's Why Mirroroid Wins.

Mirroroid Corp., 725 7th Ave., New York City

MIRROROID SCREENS COVER THE WORLD

Mirroroid Screens—the Reflection of Daylight

Instructional Films and Where to Get Them

(*Continued from page 20*)

football, canoe contests, centipede race, sea nymphs, floating and swimming, attainig perfect form, the dance—class instruction, classic dancing.

Charles Urban's Movie Chat, No. 8. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Destroying German shells and bombs on light railway trucks; assembling of a desk telephone consisting of 205 distinct parts; the phenomena of the transformation of a dragon fly, the species shown is agrion puella, full grown nymphs, ready for transformation, blood vessels can be distinctly seen in this magnified view of the tail plates, when about to emerge, the nymph leaves the water and crawls slowly up a reed of plant-stem, the great transformation, showing the details of this process, inspecting the skin from which it emerged. Trainers exercise their horses, preparatory to the opening of the racing season in Macon, Ga.; fishing for trout in the mountain streams of North Carolina; Ty Cobb hunting with his famous dog "Hall;" fishing for Kingfish in the Gulf of Mexico off Pass-a-Grill, Florida.

How Plants Are Born, Live and Die. Reel, 1; exchange, Beseler Educational Film Co.——This picture of plant life was taken in such a way that the development which takes place in nature appears here, in scientifically correct reproduction, accelerated 800 times.

How Blossom Opens. Reel, 1; exchange, Beseler Educational Film Co.——Showing the actual birth of flowers and leaves, 11,000 times more rapidly than in reality, lilac, the action of a late frost on the blossom, the cherry blossom, horse-chestnut chrysanthemums, etc.

The Business of Camping. Reel, 1; exchange, Educational Films Corp.——Robert C. Bruce American Scenic. Comparing the methods of the old time "hiker" to the modern camper. The old-timer usually camped on the shore of a lake, every day his supper consisted of the same four "Bs"—beans, bacon, bread and buckwheat cakes. The camper nowadays travels with all the "comforts of home," his cooking utensils all packed in neat cases, a "place for everything," carrying nothing that is not compact and useful.

If. Reel, 1; producer, Prizma; exchange, Select——Fruits in black and color.

Malayan Motor Roads. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp.——Animated map, the Malay Peninsula, oxcart, the speedless life, mending roads, bridges, native houses, palmy days, forest aisles, native dress, women's costumes, the bullock and the zebu.

In the Finistere. Reel, 1; producer, Burton Holmes; exchange, Famous Player-Lasky Corp.——The Land End of France, the famous sardine fleet, 800 boats, a catch. Breton girls, market, following a funeral on foot, St. Ronans well, a Pardon or pilgrimage, old costumes, native dress, brides, the Pardon of St. John.

Travels in China. Reel, 1; producer, Bray; exchange, Goldwyn——Hong Kong, the Bund; traveling in a sedan chair, the ghetto, English quarter, botanical gardens, etc. "A Line of Thought," cartoon.

Pathe Review, No. 82. Reel, 1; exchange, Pathe——Hy Mayer Capital Travelaugh, "Such Is Life in New York East Side;" kitchen hints, how to make biscuits; the home of Annabel Lee; Pathecolor, scenes of the French Alps, Chamonix, Mount Blanc.

Charles Urban's Movie Chat, No. 13. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Scenes of the Scilly Islands, the rocky coast of St. Mary's, the largest of the group, which lies about 30 miles off Lands End, the extreme southern point of Cornwall, in the English Channel, real old world atmosphere of the village, hot-houses and fields of daffodils, narcissus and lilies, quaint lighthouses. Handling gigantic logs in the saw-mills of western Canada, sawing them into various lengths and thicknesses; box-making machines in operation. Pack of English fox hounds, fox terrier eating peanuts, wire-haired fox terriers, pomeranian, Irish setters, greyhounds.

Then Company Came—Art Is Everything. Reel, 1; producer, C. L. Chester; exchange, Educational Films Corp.——Scenes of mother fly and her hundreds of eggs, from the time the eggs are laid in a rubbish heap to the time the offspring have grown to maturity, close-ups of the fly—his wings, eyes, legs, head and tongue, showing the danger to which human beings are subjected by this infectious insect. Scenes of Santiago, the capital of Chile, beautiful buildings and well-cultivated parks, cleanliness everywhere, no advertisements on buildings, the poor quarters, out-of-door market, etc.

Plants Which Eat—Plants With Nerve. Reel, 1; exchange, Beseler Educational Film Co.——Plants which eat, the sarracenia purpurea, the drosera or sundew, the butterwort; the miniosa, a plant with nerve.

New Screen Magazine, No. 95. Reel, 1; exchange, Universal——Nature's hot water plant, views of gysers; a two-ring beauty, acrobatics; a future Michael Angelo; slow motion pictures showing swimming; a "Pig in a Pen," cartoon.

How Life Begins. Reel, 4; produced by J. A. Long, Ph.D., and George E. Stone, A.B., of the University of California. Not being released. Pictures show the manner in which fertilization is brought about in the vegetable kingdom, illustrated by examples of the geranium and pea, and the part the insects play in carrying the pollen of the male plant to the flower of the female. The manner of impregnation of the female egg in some of the lower orders of animal life, as well as as in some orders of mammals; the frog, white rat and chicken are used to illustrate the process, covering the entire period from conception to birth. The division of the simple slipper-shaped one-cell organism into two cells. Many of the organisms shown are magnified thousands of times, and periods of growth requiring many months are reproduced on the screen in a few seconds.

Pathe Review, No. 83. Reel, 1; exchange, Pathe——Scenes of the Green Mountains in the Bay State; how rings are made, making a man's amethyst ring; Novagraph slow motion photography, shooting the waves; the musicians in feathers, training singing birds; the Rip Van Winkle of flowerdom, the cyclamen.

Charles Urban's Movie Chat, No. 20. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Scenes from the famous Carrara marble quarries in the Apennines, Italy; blocks of the finest marble in the world, destined for memorials, sculpture, and building; mock ceremony of King Neptune and his followers, on board ship crossing the line of the Equator; Yarmouth, one of the great fishing ports on the east coast of England, a morning's catch being prepared for the auctioneer and buyers previous to being shipped to London; large herds of cattle in Western Canada; rounding up a drove of horses on a Canadian range and breaking them to the saddle.

New Screen Magazine, No. 89. Reel, 1; exchange, Universal——When the clouds roll by unusual effects derived from trick photography; our telltale hands, the hands of a well-known writer and musician; a feathered scavenger, the eared vulture; a study in black and white, making mask of negro; the evolution of the dollar sign.

The Hosts of the Sea. Reel, 1; exchange, Beseler Educational Film Co.——Shrimp fishing, the calliana, squill, sea spider, galathea aplysia, synguathi. Bees and honey, showing the life in a bee hive.

The Pitcher Plant—Mushroom Culture. Reel, 1; exchange, Beseler Educational Film Co.—The pitcher plant, native of Asia, Australia and North Borneo, its curious pitcher-like formation serves to catch water and insects, the flower, the development of the pitcher, full grown. Mushroom culture, old stone quarries are good places for mushroom culture, offering the proper amount of moisture, warmth and darkness, building long compact mound of manure, mushroom spawn planted in mound, mushrooms begin to appear, three weeks in nature in 20 seconds on screen, some fine specimens.

Pathe Review, No. 84. Reel, 1; exchange, Pathe——Pathecolor, pictures from Japan; all hot, red hot, making of sausages; a real old-fashioned farm in New York City, corner Broadway and Riverside Drive; Capitol Travelaughs, Provincetown, tablet commemorating the landing of the Pilgrims, old town crier swinging his bell in the town square, fishing in Provincetown is not a sport but a profession; music in the air, ringing the chimes in old Seville, Spain.

Bray Pictograph, No. 7068. Reel, 1; exchange, Goldwyn——The action of the human heart, anotomical chart in motion, showing the valvular action of the heart and the complete circulatory system in a human body, how the blood is purified by arteries, veins, lungs and heart; coasting the clouds; glimpse of one of the greatest railroads in the world, the Aroya, 15,600 feet high, built by Henry Meiggs, an American. Cut cartoon.

New Screen Magazine, No. 97. Reel, 1; exchange, Universal——Cylon, India, Buddhist temples, etc. Circus in Toyland, mechanical toys and dolls; a gentleman at play, catching butterflies and mounting them in frames; a day of a dog's life, cartoon.

The Royal Family of Swaziland. Reel, 1; producer, Prizma; exchange, Select——Swaziland in South Africa.

A Tale of the Fur North. Reel, 1; exchange, Educational Film Corp.——Incidents of the Eskimos' life, with a little romance interwoven, march to trading post, putting up tents, fishing, skin-covered canoes, handling skins of wild animals, packing skins for market, games and dances.

Water Babies. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Elephant taking bath, frog, capybara, the largest rodent found in South American rivers, hippopotamus in its native element, hippo and young in captivity, pigmy hippopotamus, newts, of the salamander family, salamander otter, fresh-water turtles in a tank, sea-turtle waving its powerful flippers, polar bear at play, young seal, sea-lions, sea-elephant, walrus playing the mouth organ, trumpet and horn.

Charles Urban's Movie Chat, No. 7. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——On a cargo ship between Dublin and Holyhead; shearing sheep, wool is washed, dried and dyed under the most primitive conditions, warping and spinning on reels in an old waterdriven mill in

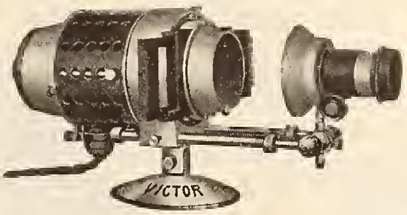
(*Turn to page 27*)

"It Was MY Life Story You Told!"

"The Making of an American" has already made hundreds of Americans. It hits the right spot. Try it.

Write for illustrated circular to Worcester Film Corporation, 145 West 45th Street, N. Y. City

A $56.00 Value



at $37.50

BASS SAYS ORDER AT ONCE !

The Model 2-1 Victor Stereopticon.

The very latest and most improved model manufactured, lighted by 400-watt concentrated filament bulb in conjunction with a pair of perfectly matched and centered condensers, projects perfectly at distances from 10 to 80 feet from the screen and projects images up to 12 ft. in width.

Illustration is of Victor just as we are supplying them. There never was a bigger bargain offered and we urge you to take advantage of this buy at once.

Projector is thoroughly complete with cable, plugs, light, etc. Any size lens is furnished according to your requirements. Just mention throw.

Don't Miss This Opportunity
A $56.00 Value at $37.50

BASS CAMERA COMPANY
Dept. 210—109 N. Dearborn St. CHICAGO, ILL.

How New York Gets Its Breakfast

THE completion of a moving picture showing how New York City gets its food supply, was announced by Dr. Eugene H. Porter, State Commissioner.

The picture was produced by Community Productions, Incorporated, under the direction of the State Division of Foods and Markets and is intended to give both farmers and city people an idea of the channels of transportation and distribution through which fresh fruits and vegetables pass before they reach the consumer. It is purely an educational film without any propaganda for any particular scheme of improving present conditions, but Dr. Porter considers that it will be of great help in bringing about a better understanding of the marketing problems of the city and state.

Those who see the film are saved the discomforts of being out all night to observe the night life of the New York wholesale markets. Many will realize for the first time what volume of produce is moved through the congested market section of lower Manhattan in a few hours after midnight in order that the vast population of the city and environs may be fed each day. A breakfast table appears all through the picture for the story is in the form of a description to a family at breakfast of the places through which the fruits and vegetables purchased that morning at the corner store before breakfast, have passed in the course of the night.

Prints of it will be loaned without cost to moving picture theaters, schools, and civic organizations. Groups interested in market problems may secure the film through application to the State Division of Foods and Markets, 90 West Broadway, New York City.

Educational Films Exchanges, Inc., announces the company will open two new branches. One will be in Albany and the other in Salt Lake City, Utah.

FOR SALE
Tools, Dyes, Patterns, Etc.,
for Manufacturing
THE ATLAS PROJECTOR

The Atlas Projector has a host of friends and has made good. Actual manufacture was stopped during the war and as we are devoting all our time to the production of educational - industrial films this unusual opportunity is presented.

■ ■ ■

ATLAS EDUCATIONAL FILM CO.
29 E. Madison St., Chicago

Showing Kiddies How Shoes Are Made

By John Wilson
Director of Sales Promotion, McElroy-Sloan Shoe Co., St. Louis, Mo.

THE evolution of shoes, from the crude sandals of the caveman down to the footwear of the twentieth century, is visualized in an educational motion picture which Mrs. B. L. Barker, Director of McElroy Sloan Educational Activities, is showing to American school children. In this film the youngsters not only learn about the footwear of the past, but they also see the customs and modes of living during the various periods of history.

Mrs. Barker goes to a town and makes arrangements with a local shoe dealer to give a show to the school children under his auspices. She rents a theater for the morning or afternoon and then invites the children, through their teachers, to come to the free movie. Souvenirs bearing the dealer's name are handed out after the performance.

The two-reel picture, lasting about 34 minutes, was produced in the Rothacker Film Company's Chicago studio. While the picture is being projected, Mrs. Barker adds to the kiddies entertainment by giving a lecture. The opening scene of "Footprints of Progress" shows the first shoe of them all, the crude sandals worn by the caveman. Mr. Caveman brings the slain animal to the cave and his wife begins removing the skin from which the sandals will be made.

How the First Shoes Were Made

The first lasted shoe was made about 100 years before Christ. The second scene shows a peasant seated in front of his hut. He moistens the leather with water and hammers it into a crude shoe shape over a stone. The next scene is a beautiful interpretation of the wise men beholding the star of the east. The scene depicting the "stylish" Roman sandal is a banquet in a nobleman's house. The Emperor himself is one of the guests and the dancing girls entertain. Throughout the picture, between scenes, there are close-up views of shoes like those worn in the scenes. The shoes for these close-ups were loaned by the United Shoe Machinery Company. One of the shoes used in the close-ups is a slipper believed to have been worn by Marie Antoinette on the guillotine.

The Beau Brummels of the dark ages wore shoes of such long points that in order for the wearer to walk the points were supported by a strap or chain from the knee. These shoes are worn in the scene visualizing the capture of Robin Hood. The duck-bill shoe followed the long pointed one. Henry VII set the duck-bill fashion. In the film the children see King Henry as the pages are bringing on the ale, roast pig and the flaming pudding. The school children learn that it was the King's gout which brought the duck-bill into style. Other scenes show the ancient iron jack boots, weighing 40 pounds; the mercenary Swiss soldier's shoe, bearing the insignia of the King in whose service he was at the time; the Tyrolean bride's slipper decorated with a large heart in front.

To picturize the footwear of our Pilgrim forefathers, there is a scene of Priscilla asking John Alden why he doesn't speak for himself. And following this an Indian council shows the moccasin footwear. Shoes of the colonial period are depicted in an elaborate ballroom scene. The Rothacker people were asked to get children into the picture wherever logical, on the theory that youngsters of today would like to see how the youngsters of yester year dressed; tiny Japanese are shown in a heathen altar scene, Dutch kiddies dance before a picturesque Holland windmill, and children take part in the scene of Civil War days.

Following this history of shoes the school children see another educational film which shows how the footwear of today is made. This picture takes the children on a trip, on the Film Magic Carpet, through the McElroy-Sloan Industry in St. Louis, where they see in detail just how the Billiken shoes are manufactured.

How Our Church Uses Moving Pictures

(*Continued from page 10*)

The International Harvester Company (Chicago) has a splendid series of agricultural films which will be of interest to boys in rural communities. The important railroad systems have put out a large number of pictures advertising their service which are among the best scenics produced in America. The Burlington, Great Northern, Northern Pacific and Santa Fe have each done especially good work. The Ditmar animal pictures (Educational Films Corporation, 729 Seventh avenue, New York City) are especially popular and can be used without any preliminary inspection.

I have found that children do not enjoy the comedies that satirize child life. The humor does not appeal to them for it seems too much like real life. Boys are not often deeply interested in simple scenics. Girls enjoy them greatly. Films from the big packing concerns of Chicago, showing the preparation of foods, appeal to the girls quite well. Wilson and Company, Libby, Armour, and Swift all have some very valuable material. Most of these pictures just mentioned are loaned rent free. The Disston Saw Company of Philadelphia formerly printed a booklet giving the names of all the industrial firms in America which furnished free industrial films. Some copies can still be obtained.

The use of film in connection with women's work presents unusual opportunities. Practically all churches have women's guilds, missionary societies, or other similar organizations. I have found that a portable machine makes it possible to take missionary films, educational reels, etc., right to the homes where the meetings are held and the use of pictures has been a considerable addition to their regular programs. The same general educational program suggested for the missionary studies of the Sunday School will have value in the women's group. Someone should review the film in advance in order to be able to discuss it to advantage both during the time that it is being shown and afterward.

Using Films Outside the Sunday School

In connection with the social or work programs of the women's societies the writer has found it of advantage to show the "food films" mentioned above, also certain pictures which portray public health conditions. Anti-tuberculosis films are available and should be more generally used. Red Cross societies will find it of interest and value to use some of the Red Cross films. These are of a high quality and loaned rent free.

In young people's work, in connection with the Sunday evening devotional service it has been found helpful to use a "Trip Around the World" as a missionary feature. This work should be planned well in advance and can be a part of the opening service so that it need not detract from the regular study of the evening.

Many churches hold monthly meetings for the men. Industrials, travelogs, scientific and scenic films are always popular with such groups. If the speaker of the evening represents some great industry it is usually an easy matter to get a film from his line of business. If he comes from a distant state or city the picture can lend local color. We once used a Scotchman and had a reel showing the Scotch hills. The opportunities here are endless.

Almost every city of size in America has some charitable societies organized as a federation. These have

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These Illustrated Sacred Film Songs are to be used before, between and after the showing of other films. As a rule, have all the audience sing them; at other times a soloist can sing the words, or as an instrumental rendition, while the audience follow the words and watch the illustrations. Various other plans can be thought out, making this song feature very effective.

Such songs as the following are in preparation:
Onward, Christian Soldiers
Stand Up, Stand Up for Jesus
Wonderful Words of Life
When the Roll Is Called Up Yonder
My Jesus, I Love Thee
Dare to Be a Daniel
How Firm a Foundation
Happy Day
Etc., Etc., Etc.

If you are using movies, write us at once, so that we can gain an idea as to the number of prints to make of each song to supply the demand, and so that we may send you further details and supplemental catalogue from time to time.

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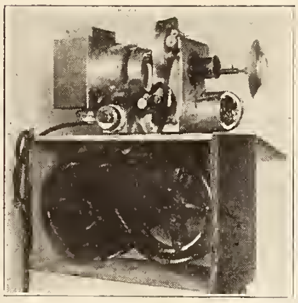

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been preparing film of late showing the needs and work in the city. The church should show these film whenever possible for the sake of training the people in community conscience. I have long been in the habit of showing films as a part of the campaign of education in support of the great financial drives of such organizations.

We have too long thought of film from the standpoint of the entertainment features alone. It is hoped that the foregoing suggestions may be of use in showing the educational opportunities that are open to the enterprising church worker who wants to make use of this new and scientific ally. Perhaps the suggestions made will not be usable in every case but they will have served their purpose if they start other men to studying the opportunity.

Kansas State Normal in Visual Instruction

THE Department of Visual Education in the Kansas State Normal School grew out of an attempt to bring high grade pictures before the student body. Prof. M. L. Smith, who was the first to use a picture machine in the Kansas schools, organized the department in the fall of 1918, with the view of promoting better pictures throughout the state, by making it possible for the schools to make use of films, slides, charts and stereographs.

The Department of Visual Education is the distributing center for 22 industrial centers and the Bureau of Commercial Economics, Washington, D. C. This arrangement has given the department a film library of over 250,000 feet of film, covering every part of the United States, its insular possessions, Canada, Cuba, South America, and a part of Europe and the South Sea Islands. At the present, the department is serving more than 80 Kansas communities. This service is not confined to the schools alone—churches, county fairs, club organizations are making use of it. In connection with the film service the department has a collection of nearly 5000 slides, stereographs and charts.

In order to assist the schools in securing projection machines a very careful investigation of the different types of projectors was made, and the sub-agencies of some of the best secured. The commission from the sale of the projectors is used to help support the department in order to place this service at the minimum cost of transportation charges only.

Automatic Stereopticon for Education and Advertising

ANNOUNCEMENT is made by The Attract-O-Scope Corporation of their new automatic-stereopticon. This machine has an attractive front and can be used equally well in daylight as in the dark. It has a capacity of 50 slides and being continuous in operation, does not need attendance or adjustments. Attract-O-Scope is made in two sizes and is advocated for universal use by educators in illustrating certain lessons and for national advertising corporations in picturizing their products. Mr. Edward Van Altena, President of the company, has been well and favorably known in the slide field for many years. He announces their new location at 29 West 38th street, New York City, effective February 1, 1921.

The New York office of the Educational Films Corp. has moved to its new offices in the Penn Terminal Bldg., Seventh Avenue and Thirty-first Street. Lack of room in its present quarters at 729 Seventh Avenue, which will be retained by the New York exchange and the shipping department, is the occasion for the change.

Instructional Productions

of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Warships to Winter Practice in International

UNCLE SAM'S mighty armada of fighting craft assembling for winter maneuvers off Panama is shown in International News No. 2 released by Universal. This news reel contains striking views of the dreadnaughts Arizona and Pennsylvania leaving New York. Studying the moon through the world's biggest telescope is the title of one of the subjects contained in this issue. An International cameraman visited the Yerkes Observatory at Williams Bay, Wisconsin, and made a very interesting subject showing how the moon looks through a 62-foot telescope.

International in this issue presents the first pictures of the stranded steamer Austral Plain off Long Beach, L. I. Scenes show the Coast Guard men from Point Lookout going to the rescue of the ill-fated vessel and views of the stranded ship.

Other subjects included in this issue include the following: Channing H. Cox in Coolidge's place. Succeeds vice-president-elect as Bay State Executive. Miss Anne Morgan a fight promoter. Daughter of noted financier backs Leonard-Mitchell title bout to raise funds for France, New York City; Bachelor admiral adopts seven waifs; Newton A. McCully of U. S. Navy will be father to Russian youngsters; "Circus riding keeps artillery boys in trim, Fort Meyer, Va.

How the Voice Works in Bray Pictograph

PICTOGRAPH 7070, made at the Bray Studios and released by Goldwyn exchanges, opens with another of F. Lyle Goldman's masterpieces in the way of teaching elementary physiology by means of motion technical drawings. This subject, "The Human Voice," gives you a simple lesson in the uses, position, appearance and operation of the vocal chords in the human throat.

The second subject, "Hoot Mon!" is a lesson in Natural History by William L. and Irene Finley of the National Association of Audubon Societies. This time the lesson is humorous as well as instructive, as it deals with different kinds of owls and their curious uncanny habits of life. The titles are by Marguerite Cove.

The cartoon in this release is by that inimitable Frenchman, M. Gic, whose drawings though executed in a single line without lifting the pen from the drawing board, are technically perfect.

How Messages Travel in Ford Weekly

FORTY-FIVE seconds from Broadway to San Francisco is the rate at which stock quotations are flashed across the continent by means of electricity, and thirty minutes from Far Rockaway to London is the record for telegrams. Some difference between the first primitive method by which the message traveled only as quickly as a man's legs could carry him.

The history of the transmitting of messages from the time of the Indiana runner to thirty mintes from America to Europe, is told in the Ford Educational Weekly No. 2, "The Message," which was released through the Federated Film Exchanges of America, Inc., on January 16th.

When men first realized that "leg-power" was too slow for many messages they tried signaling by smoke, from which later developed the wig-wag. Then came regular delivery of mail, but this also consumed too much time and something faster had to be devised.

"The Message" goes on to tell us pictorially how telegrams are sent, received, sorted, routed, delivered, how operators are trained. It also shows us how these almost unbelievable records are made, such as eleven minutes for a message from New York to San Francisco, and the even faster special stock quotations sent across the continent in forty-five seconds, and the speed of cablegrams, how wireless is sent and received, and how the radiophone and heliograph are operated.

Developing Community Centers

THOSE interested in Community Center development will find worth while a series of publications put out by the Department of Recreation, Russell Sage Foundation, 130 East 22nd street, New York City. Some of their booklets are:

Rec. 153. Motion Pictures for Schools, Churches, and Community Centers. Free.
Rec. 149. First Steps in Community Center Development. Price 10 cents.
Rec. 150. School Center Gazette, 1919-1920. Price 25 cents.
Rec. 148. Community Center Activities. Price 60 cents.

A complete list of publications will be furnished to applications to the Foundation.

New Distributors for Ford Educational Weekly

(Clip and Paste in "1001 Films")

BEGINNING with January 1, 1921, the Ford Educational Weekly will be distributed by the exchanges of the Federated Film Exchanges of America, Inc., whose headquarters are at 729 Seventh avenue, New York City. As many of the readers of MOVING PICTURE AGE use the Ford Educational Weekly, a list of the exchanges are given. This would be a good list to clip and paste into the book "1101 Films," as it a change made since the book was published. The Federated Film Exchanges will handle all old as well as new releases, supplanting Goldwyn Distributing Corporation in the handling of the Ford films.

Write the local exchange nearest you

Pearce Films, 146 Marietta St., Atlanta, Ga.
Empire State Film Corp., Albany, N. Y.
Empire State Film Corp., 327 Main St., Buffalo, N. Y.
Federated Film Exchange, 48 Piedmont St., Boston, Mass.
Federated Film Exchange, 412 E. Baltimore St., Baltimore, Md.
Celebrated Players Film Corp., 207 S. Wabash Av., Chicago, Ill.
Standard Film Service Co., Sloan Building, Cleveland, O.
Standard Film Service Co., Film Exchange Bldg., Cincinnati, O.
Specialty Film Co., 107 S. St. Paul St., Dallas, Tex.
Supreme Photoplay Co., 1446 Welton St., Denver, Colo.
Standard Film Service Co., Film Bldg., Detroit, Mich.
Greater Productions, Inc., 100 E. Locust St., Des Moines, Iowa.
Crescent Film Co., 17th and Main Sts., Kansas City, Mo.
Consolidated Film Corp., 738 N. Olive St., Los Angeles, Cal.
Specialty Film Co., 1114 W. Market St., Little Rock, Ark.
Merit Film Corp., 206 Film Exchange Bldg., Minneapolis, Minn.
Mid-West Distributing Corp., Toy Bldg., Milwaukee, Wis.
Empire State Film Corp., 729 Seventh Ave., New York, N. Y.
Pearce Films, 608 Canal St., New Orleans, La.
Federated Film Exchange, 139 Meadow St., New Haven, Conn.
Greater Productions, Inc., 1312½ Farnum St., Omaha, Neb.
Specialty Film Co., 112 S. Hudson St., Oklahoma City, Okla.
Quality Film Corp., 414 Ferry St., Pittsburgh, Pa.
Masterpiece Film Attractions, 1235 Vine St., Philadelphia, Pa.
Consolidated Film Corp., 90 Golden Gate Ave., San Francisco, Cal.
Supreme Photoplay Co., 2022 Third Ave., Seattle, Wash.
Supreme Photoplay Co., 58 Exchange Pl., Salt Lake City, Utah.
United Film Service Co., 3728 Olive St., St. Louis, Mo.
Masterpiece Film Attractions, Scranton, Pa.

Thirty Philadelphia schools now have machines and rent pictures from exchanges for educational use.

Instructional Films and Where to Get Them

(*Continued from page 22*)

Connemara, up-to-date cloth mill in Galway, looms and workshops, finished cloth; formation of chemical crystals, a few demonstrations; otter hunt in the midlands of England.

Wild Animal Study, No. 1. Reel, 1; exchange, Beseler Educational Film Co.——The sloth, echidna, six-banded armadillo, Brazilian tree porcupine, capybara, largest of gnawing animals from South America, rat kangaroo, prairie dog, American squirrel, American beaver, marmot.

The Science of a Soap Bubble. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Bubbles, drops and jets owe their characteristics to the fact that all liquids behave as though their surfaces were confined in an elastic skin, known as the surface film, clean waters film sustains a needle, also iron wire, watch-spring floated, movement of camphor on water, how nature uses the film, gnat larvae and pupae would sink without the film to cling to, etc.

Charles Urban's Movie Chat, No. 4. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Views of the River Thames at Henley on Regatta Day; experiments in static electricity, pit balls dance between poles, smoke condensed by a discharge between the poles, discharge shown by passing the sparks through a lump of sugar in a dark room; hunting cliff bird nests in Falkland Islands, off Scotland; ice-cutting operations in Finland; visit to the sacred Monkey Temple at Benares, India; Paris—Point Alexander—the pilasters and statutes, acre Cour (Cathedral) on Mont Martre, Paris, views of the River Seine with cloud effects.

New Screen Magazine, No. 93. Reel, 1; exchange, Universal ——From Madrid to Barcelona by railway, birdseye view of the famous town; the making of firearms; the hand that now casts the ballot—rocks the cradle and rules the world; every woman should have a dress to suit her face, by Lillian Russell; hunting for bad milk by the City Health Department. "Beware of the Bear," Pat Sullivan cartoon.

Wild Animal Study, No. 5. Reel, 1; exchange, Beseler Educational Film Co.——South American tapir, Indian rhinoceros, rhinoceros mother and baby, Red river hog, Nile hippopotamus, hippopotami at play in the Tuna river, pygmy hippopotami from Libera, elephant being manicured at the dentist's, dinner time, etc.

Pathe Review, No. 86. Reel, 1; Exchange, Pathe——Making port through ice fields, Isbeytaren No. 2 of Gothenberg, Sweden. Pathecolor, the wonder trees of Japan, flower gardens, semi-miniature types of trees; two problems of scenes; underwater animals; Pathecolor, scenes of Seville, Spain.

SCENIC FILMS

There Is No Santa Claus. Reel, 1; exchange, Educational Films Corp.——Views of Hospice in the Swiss Alps, wonderful snow scenes, St. Bernard dogs, Monks of Hospice skiing.

Village Life on the Mountains and Lakes of Switzerland. Reel, 1; producer, Kineto Co. of America; exchange, State Rights ——The quaint old town of Appenzell, Sitter River, girl lace makers, Seealp Lake, glimpse of the Bernese Alps, St. Gotthard tunnel, Lake Lugano in the south of Switzerland, Morcote, renowned for its church and cemetery with its beautiful monuments, Bissone, Candria, the town without streets, the Bridge of Melide.

The Emerald Isle. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Glimpses of Southern Ireland, along the bleak and rocky coast, thatched huts, natives who live by fishing and cutting peat, the principal fuel of Ireland, cattle fair, leaving church after mass, an Irish funeral, the jaunting car being the principal vehicle of the mourners, scenes of mountains, hill and vale, romantic hamlets, cottages, ivy-covered ruins and castles, herds of deer, farmers washing sheep in a small lake, the road to Blarney Castle, in the vicinity of the Gap of Dunloe, party of tourists on train to Killarney, the Lakes of Killarney, etc.

Way Up Yonder. Reel, 1; producer, Prizma; exchange, Select——Winter scenes, streams and glaciers, icebergs, etc.

Mountain Sailing. Reel, 1; exchange, Educational Films Corp.——Robert C. Bruce scenic. A sailing trip through beautiful scenery.

The Snow-Bound Pyrenees. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp.——The boundary of Southern France, where the Pyrenees stretch from sea to sea, glittering towers of rock more than 10,000 feet in the sky, lovely cascades, the donkey at work, snow scenes, the town of Gavarine, the Cirque de Gavarine, views from train, sunset over snow-capped peaks.

Outing in Brazil. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Kineto Review No. 22. Leaving Rio de Janeiro for the north, arrival at Port Carbencella, at headline of western coast of Brazil, a festival day, the presidential train departs, Parahyba—the palm grove and grandstand—its streets, buildings and decorated trees, St. Francis Cathedral, water seller,

(*Turn to page 32*)

Model S-S-One

COSMOGRAPH

For use with SAFETY STANDARD FILM and LANTERN SLIDES

Model SS-1 is designed for use with Safety Standard non-inflammable film and accommodates either Pathescope or Eastman perforation.

Is equipped with Stereopticon Lantern Slide attachment and will accommodate any Standard 3¼ x 4 inch glass, paper or mica slides.

This Machine is ideal for Church or Class Room work and can be furnished with or without adjustable legs. Is regularly equipped with 400-watt Mazda special filament lamp. If desired, 600-watt lamp and lamphouse can be furnished for exceptionally long throws and where a larger picture is wanted for a slight additional cost.

Convenient to Carry—When the machine is packed in Carrying Case it condenses down to a size of about 12 x 18 inches. This case also acts as a housing for the lower takeup reel when in operation. The feed reel being on top of the mechanism allows the film to travel in a straight line and simplifies the threading. The weight of this machine is about 32 lbs.

Other Advantages—Can be used anywhere without the use of a fireproof booth.

We manufacture other model Portable Projectors and would be pleased to send more additional information; also our terms and prices and dealers' proposition.

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The Cosmograph Motion Picture Machine Co. Inc.
Established 1910 LEO E. DWYER, Gen'l Sales Manager

All Will Enjoy "Edgar Camps Out"

Grown-ups enjoy the Edgar Series because they bring back reminiscences of "kid" days. Children like them because they take childhood seriously instead of being satire

Reviewed by Moving Picture Age

Johnny Jones as Edgar

ALTHOUGH it is difficult to get an adult to confess that he enjoys "kid" shows he nevertheless is usually very much interested in them. An example of this is in the annual pilgrimage of father to the circus "To take the children."

To a grown-up who has seen one of the Edgar Series written by Booth Tarkington and produced by the Goldwyn Pictures Corporation, the lure is much the same as that of the circus. Johnny Jones, who takes the leading part and is just past 12, seems to have that happy faculty of just acting natural and makes himself a true boy through and through. Edgar's two playmates, Alice and Freddie, get into the action and are full of fun, too. Several other children take part and make the series one in which the grown-ups take the minor parts.

The entire series covers twelve two reel productions, and while they may lack some of Booth Tarkington's humor they carry through in acting practically as much as could be expected to be brought from the written word to the acted drama. The series has been accepted so well by the public that steps are under way to add several more productions to the series of twelve originally planned. Ten of the original twelve have been released, and may be obtained from the Goldwyn Pictures Corporation, New York City, or write the exchange nearest you as listed in "1001 Films," the non-theatrical film directory issued by MOVING PICTURE AGE.

In "Edgar Camps Out," Edgar's playmates had received a present of a new tent and, like many children, selfishly had refused to allow Edgar to play in their tent. In his desire to play Edgar gets into a number of humorous "kid" incidents. Edgar, however, is not to be outdone and makes a tent of his own and advertises a circus. Edgar gets the children to fix up as parts of his circus and has a wild man, talking zebra, and all the other freaks. The circus is quite humorous and completely outrivals the neighbor's tent. The mothers, however, do not appreciate the joke and each child has his own reckoning.

Edgar then decides to sleep out in his tent. Edgar induced one of his playmates to spend the night with him in the tent, but the latter's parents caught him as he was slipping out of the house, so Edgar had to sneak out of his room and camp out alone. This was no fun at all, for the wind began to blow, cats scampered over the tent, frogs croaked and hopped inside—and, worse than all, Edgar's imagination began to work! He saw monstrous shapes, Indians in war paint, masked burglars, a bat large as a man, and a huge giant. Finally a real white horse sticks his head into the tent. Edgar can stand it no longer.

Edgar's parents jumped out of bed and rushed into the yard to rescue their son from his imaginary fears. They carried him into the house and showed him that he had seen nothing but a gentle old white horse. Thus reassured, Edgar said: "I wasn't afraid. I only thought I might ketch cold or somep'm."

In this film there are some real good scenes, which although not exactly models for action, show how children can and do behave and still not be "terrible." In all, the series is a fairly good set of clean comedies, and is well worth investigation for those who like to have a short comedy.

In Chicago one of the loop theaters arranged to give a free showing between 11 a. m. and 3 p. m. to members of the Peter Rabbit Club. It was arranged to have those holding club numbers within certain ranges to go on definite dates. This club has about three thousand members and is made up of children who read the Peter Rabbit stories by Thornton W. Burgess, which are appearing in one of the evening papers.

Edgar fixes up a carpenter shop in the barn, but because the neighbor children have a tent his shop is deserted

Finally Edgar set up a tent of his own and put on a circus. The mothers of the "wild animals," however, did not appreciate it

Elevating Morale with Moving Pictures

By Walter A. Rohde
Employment Service Manager, Simonds Manufacturing Co., Chicago

EVERY Tuesday evening, at the close of the business day, there assembles in the recreation room of the Simonds Manufacturing Company of Chicago a crowd of the workmen employed at that plant. A three or four reel moving picture show is the attraction that draws them.

This has been going on for 18 months, and the interest built up is doing much to better the morale of our working force. The programs are in charge of the Employment Service Department. We are firm believers in moving pictures as applied to employment service and believe that the weekly shows at the Simonds Chicago plant aid materially in our work.

When we first began to show pictures, over a year and a half ago, we had little or no trouble getting the kind of pictures we wanted. We now find, however, that although the available supply of industrial film is by no means exhausted, it is getting a little difficult to get in touch with the places that have this kind of film for distribution. For programs such as we put on, only a reel or two of industrial are needed; but these must be interesting—not too full of advertising and not too technical. We have shown all the safety first films we could get.

We usually arrange to show, in connection with the educational or industrial subject, one reel of comedy. Since these are rather expensive, we must of course keep the cost of the other items down. We do not believe that our employees should be provided with exhibitions for amusement purposes only. We believe that, in the moving picture, the employer has the means of broadening the outlook of his help. To give them a view of what other factories are making, how their work is done, and where their methods can be applied to improve our own work, helps to awaken in the men a better sense of organization that is otherwise latent. We have had men come to us with suggestions for improvements in our methods or on our machinery. These suggestions have often been traced back directly to something seen in the picture or brought to mind by something shown therein.

The Kind of Pictures We Use

It must not be inferred, however, that our pictures are all of the strict industrial type. Anything that brightens the intelligence of the men even a trifle is serving our purpose directly. We recently contracted for the Ford Educational Weekly and we expect to find it satisfactory. I might even say that pictures with a broad religious appeal could be used to advantage. The spirit of the Golden Rule, that has been so abused in the relations between capital and labor during the past few years needs a little reviving.

In a city the size of Chicago, where the homes of the working force may be scattered out to a radius of ten miles or more from the factory, we do not believe it would be practical to show these pictures after supper. The attendance would be too small. We have, therefore, always started ours at 5:15, so that the men can come direct from their work-benches into the rest room. The show is over by six or a little after, and the men can still get home in time for supper.

As stated before, our big problem is beginning to be where to get industrial film. We would like to plan our programs a month or more in advance of the time of showing, and to do that we must keep in touch with the field. We expect the book "1001 Films" which has recently been issued by Moving Picture Age to be a great help to us.

Ford Educational Library
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MOTION PICTURES
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Henry Ford
IS NOW READY

for the use of every Classroom, School House, College, University, Institution and Organization ***in the world.***

Prepared and edited by prominent educational specialists who are experts in Visual Instruction.

Price, $100 a Year for 40 Films.

One film for each week of the school year for 50c a day—5 days a week.

Synopsis of films and complete information on request.

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202 South State Street
CHICAGO

Sole Representatives
of
Ford Motion Picture Laboratories

One of the industrial geography film subjects covered by the Ford Educational Library is "Iron and Steel." These pictures show three of the steps in the manufacture of iron and steel—unloading the ore, molten steel, and a billet in the rolls

Putting Visual Instruction Within the Reach of Every School

By Beatrice Barrett

MOTION pictures in every school room in the country have for some time been the dream of all educators. Perhaps no question has been more widely and more thoroughly discussed than that of obtaining motion pictures which would be practical for use in the schoolroom, not to supplant the text books but to supplement them. In many localities the Boards of Education have realized the great benefit of visual instruction, but they have been unable to install it in the schools because there were not enough films of the right sort to be obtained, and the price was prohibitive on many of the films which could be obtained.

It was to counteract these two factors working against the good which could be done by visual instruction that Henry Ford conceived the idea of having films made which would be purely educational—could be used in the classrooms as a supplement to the text books. Henry Ford decided that these films must be given to the schools of the country at a price which would make it possible for every school from the smallest to the highest to have motion pictures.

In creating the Ford Educational Library the plan was not to gather a few films on heterogeneous subjects which would be used sporadically for the general edification of the school as a whole gathered in an assembly hall, but to establish the foundation for a reference library of motion picture films to be used by the schools just as they use their reference library of books. For example, when the teacher is ready to present to her class some special period in history she can look in her catalog of reference films and order from the motion picture library that film which covers the subject she is presenting, and use this film in connection with the teaching of the subject.

How Teachers Will Be Helped

This plan may seem almost like a dream to the teachers who have long struggled to make words describe some subject which it seems almost impossible for the student to understand. But the dream has now come true. The teacher is no longer hampered by lack of the proper equipment. In a few minutes as the subject is unfolded on the screen before him the pupil will get a better idea, a clearer understanding of the subject than he ever could get from a verbal or a written description.

The films which make up the current series of the Ford Library have been prepared by leading professors of the universities of the United States. Each of the professors chosen for this work has had wide practical experience in visual education in the schools and in instructing teachers how to get the best from visual education in their schoolrooms. Each professor handles a special subject for the Library.

The Ford Educational Library is building for the future, and each film is prepared with great care with the idea that it is to form one of the units in a permanent motion picture reference Library. Forty subjects have been prepared for the first year. They cover history, civics, agriculture, regional and industrial geography. These will be added to as fast as the films can be prepared and made ready in the laboratory and every year will see the library growing larger and larger to cover all the subjects which the educators of the country demand. The plan of Henry Ford in starting the Ford Educational Library was to give to the pedagogic world a product which would be within the reach of all, and Fitzpatrick & McElroy of Chicago, its distributors, have kept this in mind while working out their plan of distribution. To make the film accessible they are offering it to the schools at such small cost that the Library is within the reach of the poorest educational district.

How the Ford Library Will Be Distributed

The plan as worked out makes every educational distributing center a headquarters for the Ford Educational Library. They are to be the custodians of the films and can distribute them to the schools as they see fit. The centers may buy the film outright and then distribute it free to the schools. For the convenience of the schools for whom the educational distributing centers are not easily accessible, commercial headquarters have been established where the films can be rented by the day or by the week. It can be shown to every class in the school if desired. It can be run again and again for the pupils until its subject matter is indelibly graven upon their minds.

But the making of authoritative films and placing them in centers where they are within reach of all at a low price is not the end of the service. There is one more difficulty to be met. Many teachers have not yet used motion pictures in their class rooms. They do not know how to use them so as to get the greatest advantage from them. But this point has not been forgotten in the plan of the Ford Educational Library. When the professor makes the outline for the film he, at the same time, plans a synopsis to go with that film for the use of the teacher. In this synopsis is given a thorough outline of the subject treated; aids are suggested for the presentation of the film; and a list of reference books on the subject which will help to make the instructor thoroughly conversant with the subject before presenting it to the pupils. Also a list of the titles just as they appear on the film is given so that the teacher knows just what points are brought out in the picture and can quickly review them.

Combining Education with Entertainment

THAT the educational film can be as entertaining as a story has long been known in motion picture circles. Among those well received are the Pictographs which are made at the rate of one a week at the Bray Studios in New York City. Among the new and popular features in the Pictographs are the series of nature studies of wild animal and bird life taken by the National Association of Audubon Societies for the Protection of Wild Animals and Birds. These pictures were taken in a long jaunt diagonally across the state of Oregon, where the birds are protected by the United States government, and in Wyoming.

A new contract for a series of travel pictures was entered into by Goldwyn-Bray with Major E. Alexander Powell, the noted traveler, photographer and war correspondent. Major Powell traveled around the Philippines, China, and other parts of the Orient to obtain these pictures.

The animated technical drawings, by means of which wireless operation, a trip to the moon, elementary physiology and physics have been entertaingly explained, will be continued by F. Lyle Goldman, who originated them. Other good things are in view for the Pictographs by Goldwyn-Bray.

Motion Pictures for Texas Country Children

MOTION pictures for country schools are made possible in Texas by a standard motion-picture machine mounted on a truck, with its own power apparatus, which is owned by the division of visual instruction of the University of Texas. An operator employed by the division is in charge of the truck.

The service of the division is available to schools, parent-teacher associations, community centers, American Legion posts, and other organizations which are interested in education and recreation by means of pictures. The division collects and purchases photographs, negatives, and lantern slides from reliable sources and prepares and arranges them for use. The motion pictures distributed are obtained from industrial, theatrical, Federal, and State agencies. Information is furnished in regard to projector apparatus and all other material necessary to visual instruction. The material distributed is available throughout the State upon payment of transportation charges and a nominal fee.

Crain's Market Data Book and Directory of Class, Trade and Technical Papers lists all of the business publications of the United States and Canada, giving circulations, rates, type page sizes, closing dates, etc. The volume, bound in cloth and containing nearly 500 pages, is published by G. D. Crain, Jr., 417 S. Dearborn St., Chicago.

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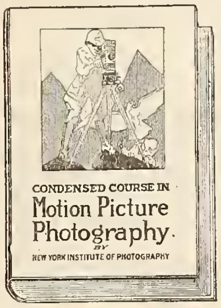

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Instructional Films and Where to Get Them

(*Continued from page 27*)

children in native section, fruit venders, women roasting corn on cob, street entertainer with monkey and sheep, Escabar, a village along the coast inhabited by Brazilian negroes, school children, little squirrel monkeys, favorite pets of the boys.

Frivolous Fiji. Reel, 1; exchange, Educational Films Corp. ——Chester Outing scenic. Life and habits of natives.

Getting a Polish. Reel, 1; exchange, Educational Films Corp.——Chester Outing scenic. The Riviera, Italy, Cannogli, fishing village, San Frutuoso, Portofino, lacemaking, Bay of Naples, Vesuvius, Island of Capri, where the Roman kings used to live, the Blue Grotto, Natural Arch of Triumph, the taratella dance, etc.

No Hope for the Drys. Silver Silence. Reel, 1; producer, C. L. Chester; exchange, Educational Films Corp.——Scenes of the coast of California; sea hare, anemone, sea urchin, crabs, sea-gull and young, pelicans. Silver Silence, scenes of the Northland, Lake Louise in the Canadian rockies, snow-topped mountains, fishing in the lake, climbing mountains, Victoria glacier, etc.

Ottauquechee Valley. Reel, 1; exchange, Famous Players-Lasky Corp. Remarks: Paramount—Post Nature Scenic—— Ottauquechee Valley in Vermont, teams of oxen used more than horses or automobiles, bridges old and trembling, odd caves in the river, winter scenes near Woodstock.

Lost, a Yodel. Reel, 1; producer, C. L. Chester; exchange, Educational Films Corp.——Winter sports in Switzerland.

The Isle of Desire. Reel, 1; exchange, Educational Films Corp.——Robert C. Bruce West India scenic. John Curtis Underwood's poem, "My Island," given a beautiful scenic setting, scenes in and about New York City are used for contrast.

Lake Chelan. Reel, 1; exchange, Reelcraft——Burried (Sunset) Scenic. Beautiful cloud effects reflected in the lake, snow-topped mountains, sunset, etc.

NEWS REELS

Pathe News, No. 97. Reel, 1; exchange, Pathe——Newark, N. J., foreign riders in practice for six-day bicycle race; New York City, building collapse; West Point, General Nivelle and General MacArthur reviewing a dress parade of cadets; flashes from the past in honor of the Pathe News Tenth Anniversury; in the region of Cascades, felling trees, hauling to the river and then down to the mills; Beverly Hill Speedway, Cal., auto race, that resulted in the death of Gaston Chevrolet.

International News, Vol. 2, No. 84. Reel, 1; exchange, Universal——New York City, building collapse in heart of Broadway; San Francisco, U. S. "Gobs" in shovel rowing race; Duxbury, Mass., schooner ashore; aeroplane scenes from Florida and Switzerland; San Francisco, motorcycle race; Croton-on-the-Hudson, picturesque views of the Croton System. Los Angeles, auto race, Oscar Sarles winner; President-Elect Harding on his Panama vacation trip.

Pathe News, No. 98. Reel, 1; exchange, Pathe——President-elect Harding returns from his vacation; Secretary of State Colby starts for South America; Ft. Hamilton, N. Y., ammunition shells wreck steamer; flirting with wireless 820 feet above ground; unique parade in San Francisco; auto race at Dayton; climbing hills with motorcycle; southern girl wins beauty prize; Mrs. MacSwiney arrives in New York; flashes from the past in honor of the Pathe Tenth Anniversary, registering for draft in 1917, the R-34 and NC-4 cross Atlantic, parade of 27th division.

Pathe News, No. 99. Reel, 1; exchange, Pathe——Mexico City, President Obregon's inauguration; Woolwick, England, daring stunts in playing with fire; President Wilson submits final message to Congress; tenth anniversary pictures, 1916—Theodore Roosevelt on tour, 1918—President Wilson arrives in France with King Albert of Belgium, 1919—Scenes of Peace Conference; Naples, views from aeroplane, 3,000 feet above Pompeii; making Christmas toys; unique views of Statue of Liberty.

International News, Vol. 2, No. 88. Reel, 1; .exchange, Universal——New York City, toys made by shell-shocked soldiers, for poor children; Hoboken, N. J., new army 6-inch gun tractor; Seattle, Wash., navy boys in training on U. S. S. Omaha; Watertown, new 16-inch disappearing gun; Batavia, Java, natives fishing and training pigeons; Rambouillet, France, Presidential shotgun contest; West Bank, N. Y., visit to lighthouse.

Pathe News, No. 101. Reel, 1; exchange, Pathe——New York City, America's tallest marine, 6 feet 9 inches; Dublin, Ireland, funeral procession of British officers slain in Dublin; Ausable Falls, N. Y., man goes over falls in rowboat; Herbert Hoover, chairman of European Relief Council; Manila, P. I., rapid progress in aviation; pictures of Child Prodigies, author, cello player, chess player, poetess; Hoboken, N. J., new 6-inch gun tractor; Watertown, 16-inch disappearing gun.

International News, Vol. 2, No. 89. Reel, 1; exchange, Universal——Fort Rodin, Mass., first try-out of new 12-inch gun; Staten Island, N. Y., British oil tanker built in U. S. yard; Tacoma, Wash., U. S. scout cruiser Omaha launched; Paris Island, S. C., marines at play; Roxbury, Mass., homespun cloth made for President-elect Harding, by Miss Laura Jackson, on looms 168 years old; San Francisco Santa Claus turns aviator to aid poor children, presents contributed by U. S. Marines dropped in parachutes; New York City, daring aerialist studies on skyscraper.

Pathe News, No. 103. Reel, 1; exchange, Pathe——Paterson, N. J., flight of new monoplane ends in disaster; Kyoto, Japan, exhibition of archery and fencing; New York City, 23 communists deported to Russia from Ellis Island; Cork, Ireland, scenes of devastation from the fighting; Salt Lake City, girls on a hike through the snow; Child prodigies; fire in Newark; Santa Claus visits Children's Aid Society.

International News, No. 91. Reel, 1; exchange, Universal ——New York City, food distributed to poor; crippled children attend theater party; Boca, Cal., first ice harvest; Paris Island, S. C., new Browning gun as lumber cutter; Boston, Mass., ice covered fishing schooners; Fiume, Italy, last stand of Gabriele d'Annunzio; record events in 1920 sport—baseball, Cleveland, the winners; tennis, William T. Tilden; golf, Chuck Evans; track and field athletics, F. K. Foss, pole vaulting; yachting, Resolute defeated Shamrock; the turf, Man o' War defeated Sir Barton. Cut cartoon.

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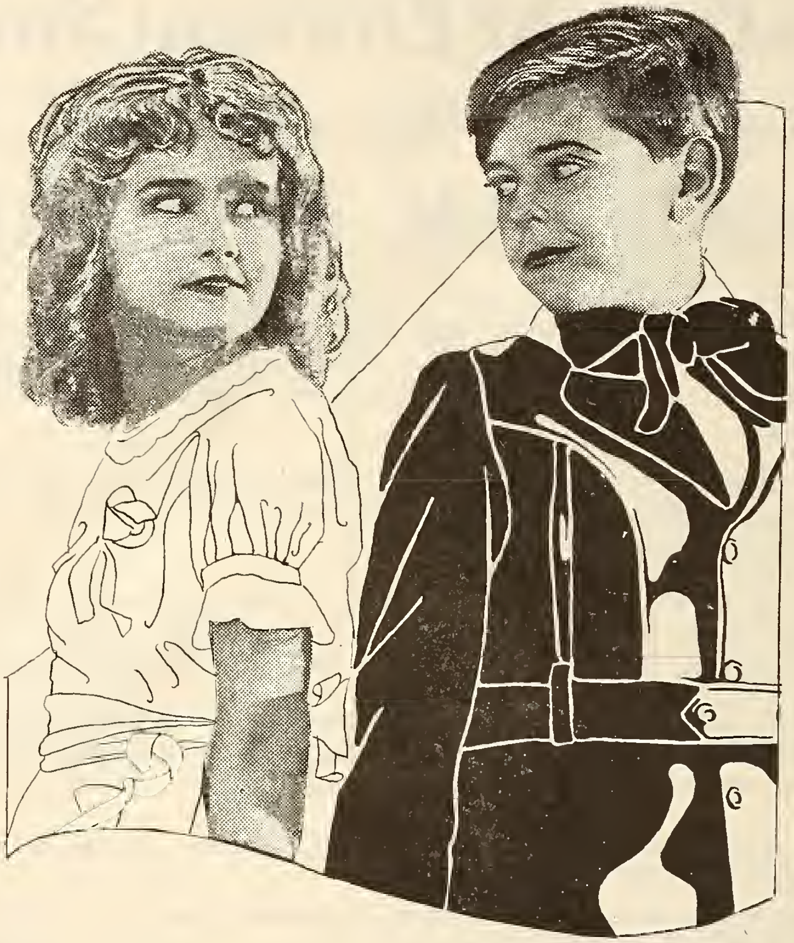

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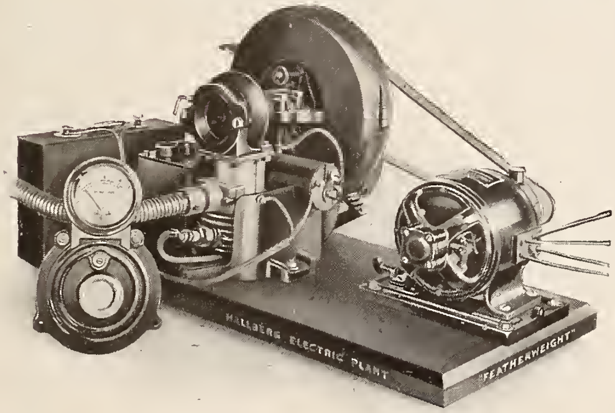

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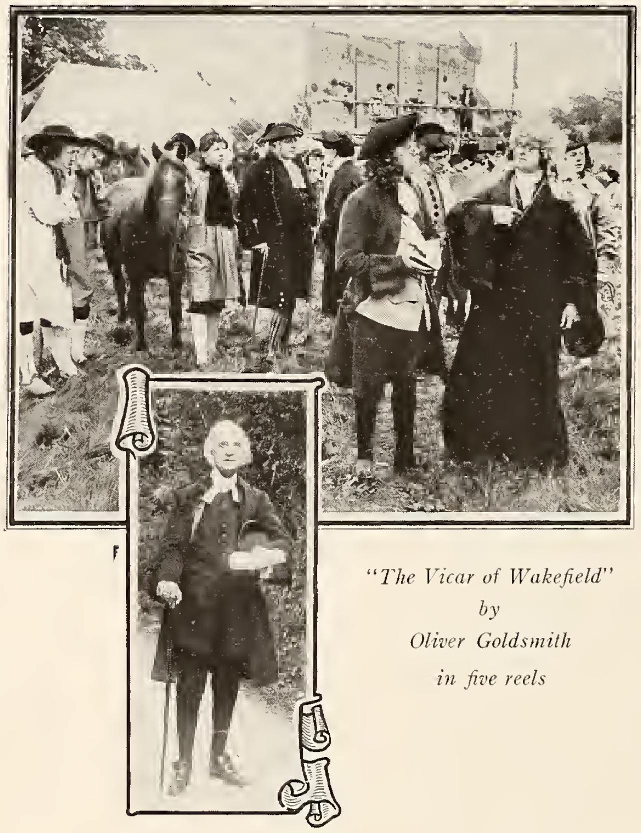

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MOVING PICTURE AGE

THE *MARCH* ISSUE

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Published Monthly by
CLASS PUBLICATIONS, INC.
418 South Market Street,
Chicago, Illinois

Telephone, Wabash 912

Eastern Office:
Room 308, 51 E. 42nd St., New York
Phone, Vanderbilt 5462

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Subscription Price: Fifteen cents per copy, $1.00 per year, postpaid, in the United States and possessions; Canada, $1.50.

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A Moment With the Managing Editor

MOST magazines from time to time issue special numbers. In these issues it is sometimes necessary to devote more space to one group of related subjects than is ordinarily done. This issue is largely devoted to the educational use of motion pictures. The other fields—church and industry—however, receive their regular amount, but because of the additional amount given to the school, the three fields do not have approximately equal proportions as is the case in regular issues. An increase in size permits each to get its regular attention, however.

The reason for this special issue is the National Education Association meeting at Atlantic City. Educators attending this meeting will receive this issue of MOVING PICTURE AGE. Future special numbers will give particular attention to the other fields of the magazine.

Frank E. Gooding,
Managing Editor.

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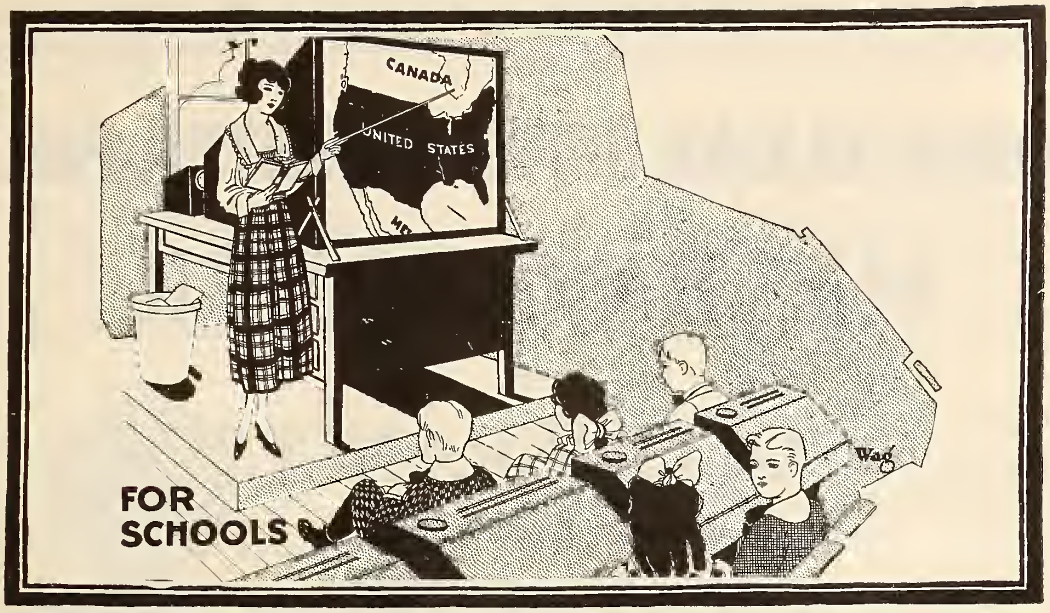

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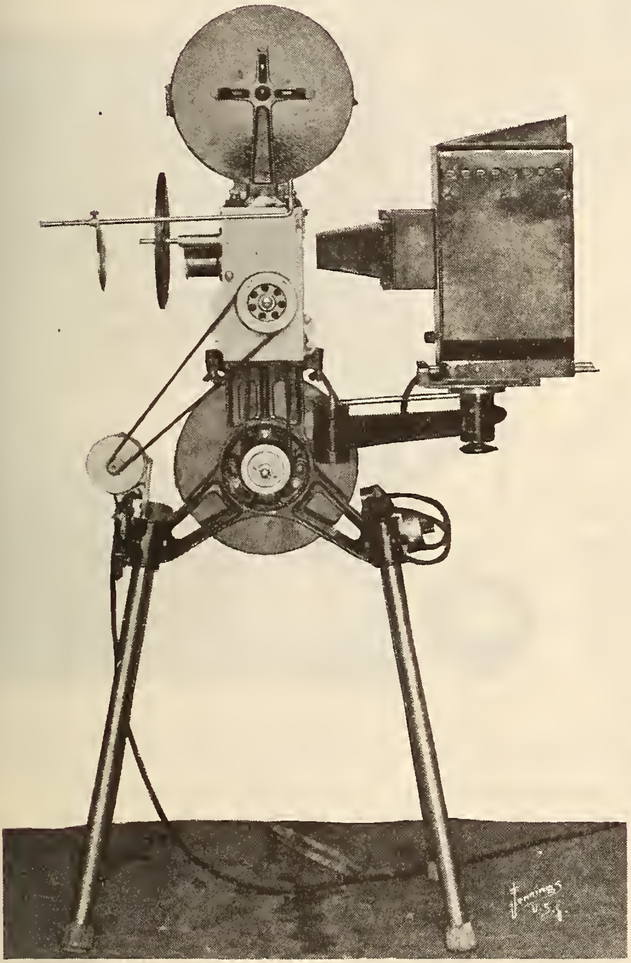

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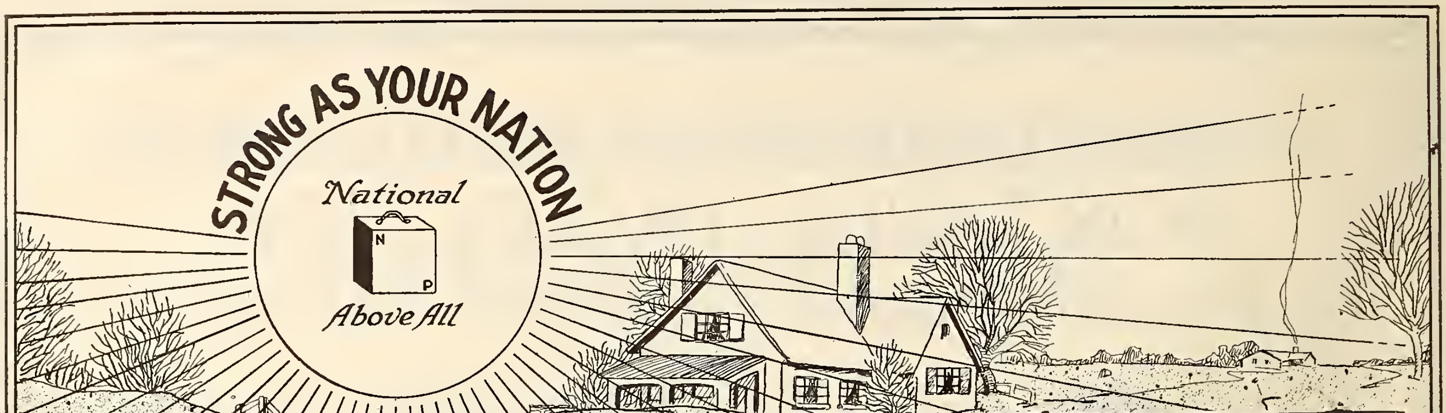

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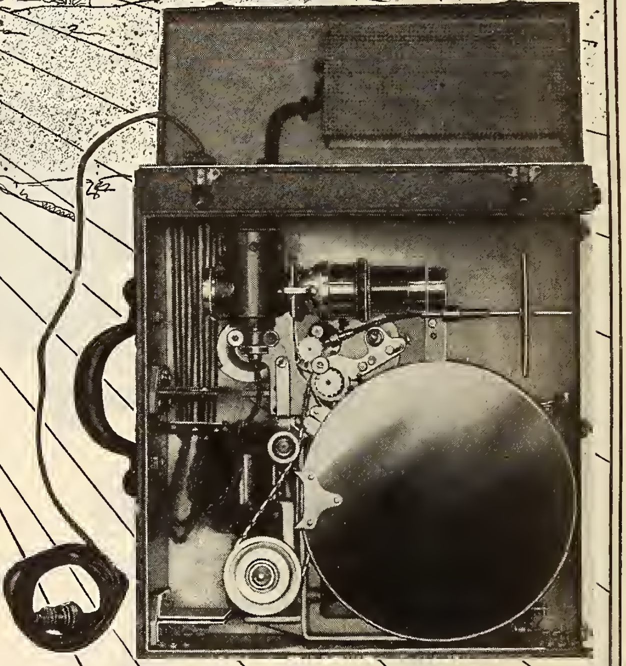

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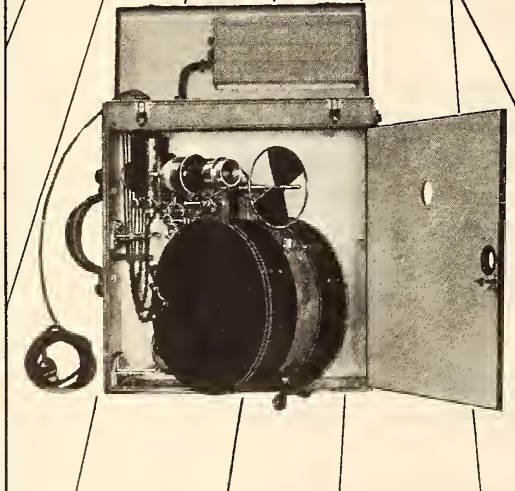

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EDITORIALS

Why Visual Instruction Is Coming

ACCORDING to an editorial in one of the leading daily papers photographs of various celebrities were shown to the pupils of a school. In this, Washington and Lincoln were the only presidents, except recent ones, who were recognized. Charlie Chaplin and Douglas Fairbanks and other screen celebrities were recognized immediately. To some this would be a condemnation of moving pictures. To others it might indicate that moving pictures have such a tremendous power for impression and education that they should not be overlooked in planning instructional aid to the teacher. No educator would think of barring printed books from the school because of the "dime thrillers" which are printed. No broad-minded educator would feel similar aversion toward motion pictures because some films do not meet with his approval.

Why You Did Not Get Your Film

WERE you ever disappointed by receiving a film different from that which you ordered even though you had ordered it weeks in advance and getting a notice from your distributor that because of the delay in the return of the film from a previous subscriber he was forced to substitute another film than that called for in the contract? Perhaps you have been inclined to blame the distributor for substituting a film and renting yours to some one else, but a distributor who makes a deliberate practice of this substitution will not last long in the business and but few of them try it.

Before condemning the distributor let us hear his story. In talks with distributors one of their main pleas is that film or slides should be returned promptly. One exhibitor had so much difficulty with one of his clients that he was forced to remove him from his list and refuse to serve him. At one time a film was held two weeks, at another three weeks, and at various times over a week before it was even turned over to the express company for return. Suppose you had expected the film, say, two weeks after the other man had used it. Of course, you would blame the distributor, but could he help it? He had a right to expect it back.

When express service was better film distributors allowed one and occasionally two days for the delivery of a film and expected it back in about the same length of time after its use. This permitted scheduling a rental about every four or five days. They were sure that if a film was rented for one Sunday or one Wednesday it could be counted on and scheduled for the following Sunday or Wednesday. In many cases if the haul was short they could count on scheduling the film for Wednesday and Sunday.

At the present time with the difficulties in transporting film many distributors allow an entire week to cover the time from the shipment and expected receipt of the return of the film, and that only if the film is returned promptly, before they dare schedule it for another showing. Many of these men complain that the delays in return have been so great that they are afraid to schedule a film for delivery until the film actually is back in their office. With this decrease in the available opportunity for rental the film distributors can have only one option and that is to increase the price of rental. If great care is taken in the prompt return this may not be necessary, but any individual or organization which holds films or slides longer than the agreed upon time should be obliged to pay rental for the time which they hold it overdue. This is only fair and honest business, because if a film or set of slides are rented for one day it does not give cause for holding them a week.

This practice of delay, according to many industrial concerns who supply free films, is even worse with industrial films than with the rented films because the users are not afraid that they may have to pay additional rental. Some industrial firms have even threatened to eliminate non-theatrical film users from their lists entirely because they cannot rely upon prompt returns. If such a thing were done it would be very disastrous to the non-theatrical film users.

Possibly this practice has been due to a lack of realization of the necessity of prompt returns. Surely the non-theatrical field was not guilty intentionally and will be prompt in future film and slide returns.

"Immortality"

THOSE in Chicago who had an opportunity to see the recent showing of "Immortality" at Beeban's theatre will not regret it. According to the manager many churchmen and educators attended and returned two and three times to re-view the picture. Some, it is to be regretted, indignantly walked out, hurt that they be forced to view "a church picture." "Immortality" is a film taken in the Holy Land and Egypt by an Italian concern and portrays the life of Christ from the Annunciation to the Ascension. In this the leading Italian artists of the screen take the important parts. It is a wonderful picture, well photographed, well acted, impressive and follows the biblical story, several of the scenes being photographed in colors.

A special showing was made to the churchmen but the "run" was all too short for any active recommendations from the churchmen that their members and workers see the film. In spite of that, however, the manager states that the film drew better attendance than did one of the movie stars a previous week.

Any minister or educator will do well to get in touch with the local theatre managers and ask them to obtain "Immortality," to put on with it, if anything, a good reel or two to balance out the show and that they will recommend it to their church, parishes or school, because everyone should see this picture. It will be some years before this film will be available for distribution to the non-theatrical field, but this is no excuse for not taking the first opportunity to see it and to urge that your fellow church workers see it.

THE BLUE HERON AT HOME

Trips to the local museum or to the zoo enable school children to make a close study of animal and bird life, but often these are in unnatural surroundings. But this opportunity is available only to schools of the larger cities. Now, however, through motion pictures all schools can study animals and birds in their native haunts. Their value, together with the careful, painstaking efforts which are necessary to take these pictures, are described in the article "Bringing Bird Life to the Class Room"

Illustration courtesy The Bray Pictures Corp.

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MOVING PICTURE AGE

For Non-Theatrical Film and Slide Users

Vol. IV MARCH, 1921 No. 3

Visual Instruction in the School Room

I. The Part Pictures Play in Instruction

Those who have not definitely decided on adopting visual aids in instruction will find in this article convincing arguments for such use; others who now use pictures will be encouraged into taking greater advantage of their aid

By Charles Roach

In charge of Visual Instruction Service, Iowa State College of Agriculture and Mechanic Arts, Ames, Iowa

A RETURNED missionary from West Africa, while addressing a group of college students explained her work among the women and children of the Dark Continent. Among other things she made mention of the wonderful help the stereopticon and slides had been to her in her work, especially with those who could not understand her language.

"The children are extremely fond of pictures," she said. "They sit patiently and absorb every view. They remember what they see much better than that which we tell them. One little fellow expressed it very clearly when he said: 'We like to hear the Bible stories but it just seems as though the words go in this door (pointing to his ear) and out the other into the bushes and get lost, but that which goes in these doors (pointing to his eyes) stays inside because there are no doors back here (pointing to the back of his head) for the pictures to get out.'"

The little African boy may not have had a scientific explanation for the phenomena of memory and may never have heard of such a word as psychology, but he discovered for himself a principle that psychologists would require pages to clarify and explain. The boy discovered that visual sense stimuli overwhelmingly exceed others in the formation of concepts. He observed that seeing is knowing. The observations of many teachers and pupils in the schools of America have recognized the importance of visual presentation of text matter and today we have the expression "visual instruction" or "visual education," whatever that may mean.

Do We See or Hear a Show?

The common expressions of every-day life are significant, especially those that attribute to the visual sense those qualities that belong to the other senses. For instance, one asks "Let me *see* how heavy the parcel is," or "I *see* how to solve the problem." Musicians speak of tone "color." Our eyes are the gateway for knowledge, they are the easiest and quickest way to consciousness. Recently the writer asked a group of persons to recall the word horse. When asked to tell the characteristic of the horse recalled, invariably it was the color, size, an action or position of the animal that was mentioned rather than the sound of hoofs, the swish of the tail, the odor of the stable or the feel of the animal's coat.

One goes to the theater to *see* a show but who goes to *hear* it? Phonographs reproduce the human voice perfectly but who will pay $2 to hear a phonograph concert? Many willingly undergo the torture of evening clothes, endure the annoyance of the congested traffic, elbow the jostling crowd and pay the price to hear—or is it to see—the artist. No doubt it is both to hear and see the artist but the point I wish to make is that we are, for the most part, eye-minded. We think our thoughts in terms of the visual and it is quite natural that pictures have a universal appeal, whether it be the cultured gentleman or the little heathen African boy.

Why Interesting Pictures Are Not Sufficient

The desire for pictures is almost instinctive. The child mind responds to them before the little mouth can shape words. Where is the child that cannot be won by a picture book? If it is a colored picture, so much the better. Color is an additional stimulus for the sensory nerves, hence the colored print or lantern slide is far more interesting than the plain. But pictures must be more than interesting if they are to be of any value to the teacher. Are they pedagogically correct? Does the method of presentation correspond to the educational theories commonly accepted? Here is the place where the arguments arise. The difficulty lies in what is meant by "pedagogically correct," and what is meant by "education."

Until all can agree upon what is meant by good pedagogy and good educational theory we never shall be able to answer that question. If we wait to accept pictures until the controversy is settled the future for the visual instruction idea is not very hopeful. The visual instructionist should not wait. Remembering that Pestalozzi, Comenius and Herbart were not afraid to introduce something not exactly conventional in their day, he should continue to discover new truths and explore every possible avenue that may help him in his task of teaching.

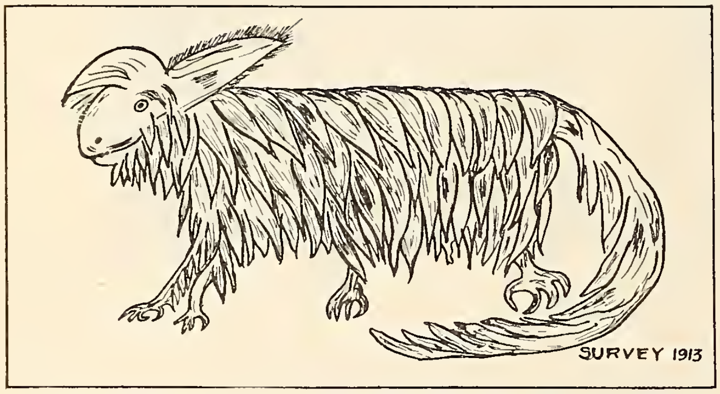
There are many who accept the visual instruction idea in a limited sense. The blackboard is the most common piece of visual instruction apparatus in the modern school room. No argument is necessary to persuade the teacher to permit it to remain. Charts, maps, and printed pictures have long since been in common favor. Teachers praise excellent halftones and zinc etchings in their text-books. The coming of the "magic lantern" gave a new and attractive vehicle for teaching. In every modern school the stereopticon is quite a necessary part of the physical equipment, either in the class room or the laboratory.

In the darkened room, eyes instinctively turn toward the light. A form or figure commands attention. The picture then succeeds or fails to hold attention in proportion to the interest it stimulates. Color helps, but a poor slide, an uninteresting slide fails just the same as any other inferior article always fails. That good slides produce good results may be verified by hundreds of teachers who have used them.

There are those who will admit that the stereopticon is worthwhile but see nothing except a plaything and a fad in the cinema. They would liken the motion picture to the sugar coat on a bitter pill, or an attempt to force education into the child mind literally by the yard. The pedagog who believes that education is a continued obstacle race consisting of a long extended series of abstractions contrived simply to compel mental effort will have nothing to do with anything that holds a promise of lowering the hurdles or shortening the course. Visual instruction is too concrete.

The teacher that believes only he is educated who can talk foreign language fluently, recite history dates unhesitatingly, converse on subjects of metaphysics and philosophy intelligently, will have nothing to do with such material things as pictures. He will not accept the picture because he measures by a different scale of values.

We may continue to expect wide and diversified opinion concerning any and all forms of instruction. Persons who refuse to accept the common instruments of visual instruction because their pedagogical theory does not include those instruments can find justification for their attitude. Their opinions may be worth as much as the opinions of another and there the matter stands. Some will never be convinced. Others are convinced and are doing constructive work today.



The difference between a photograph of a cat and this crude drawing, which was made from the description of a cat given in the text, may represent the difference between aural instruction and visual instruction

Some practical illustrations of how motion pictures have funtioned may be permissable here. At Iowa State College pictures are used very frequently in conjunction with regular class work. Two years ago the professors of applied art, home administration and dietetics tried the visual method of presenting such subjects as shoes, textiles, clothing, and household management, by means of film. All found the results so successful that each year the pictures have been presented to succeeding classes. Library work has been cut down and considerable time saved.

The physical culture instructor, by means of film, taught the causes, effects and correction of foot troubles. Home economics classes have visited food factories, farms, dairies, packing houses, by the film route. The engineering departments have likewise found industrial processes, mechanical operations, technical facts easily understood when presented visually. The forestry classes have a definite program of visual instruction, using both slides and films regularly.

The military department has repeatedly used motion pictures to supplement lectures. For mass instruction the pictures have been very acceptable; five hundred can be given the same instruction as easily as five. The magnification made possible by the screen permits operations to be seen equally well by all. While no absolute test has ever been made to verify the superiority of the film lesson over the conventional lecture, the opinion of the instructors is almost unanimous in favor of the film lesson, and there is a continually increasing demand from all departments for additional film and slides.

How Visual Instruction Has Grown

The visual instruction service of Iowa State College is essentially an extension activity, limited to the general field of trade industry, home economics, agriculture and allied subjects. If the demands for the film charts and slides supplied through the visual instruction service to churches, schools, community centers, and county agents is an index of the effectiveness of the visual instruction idea then it may be said visual instruction is winning in Iowa. In 1915, when the service was started, there were possibly not more than twelve motion picture projectors, outside of the theaters, in the state. Today there are over one hundred fifty.

In 1919-20 the film and slide service increased nearly 100 per cent. Every county in the state, except five, has reached by slides, charts or film supplied through the State College. The first three months of the present fiscal year shows an increase of nearly 50 per cent over that of last year. In 1915 the work required part-time on one man. In 1920 three workers give all of their time and are assisted by four part-time helpers. During rush periods more labor is required. In addition to the work of the State College, the State University is giving a great amount of service, particularly in slides.

Unfortunately values in education can not be weighed, placed in a pint cup, or peck measure, nor tested by the foot or yard, but several very interesting experiments have recently been carried on, one of which was announced informally at the meeting of the National Academy of Visual Instruction, by Prof. J. W. Sheppard, of Oklahoma University. Prof. Sheppard's work would indicate that instruction by means of motion pictures may not only be made more effective than an ordinary teacher, in presenting certain kinds of subject matter, but equal to the best instructors found in our best schools. In some cases it can be demonstrated that certain schools would be exercising economy to buy a projector and rent film.

Use the Screen to Teach Good

The most severe critics of the commercial screen would have us understand that delinquency, juvenile crime, and incorrigibility of youth can be traced in no small degree to certain evil types of pictures. They can prove by police records that this is apparently the case. It is a poor rule that will not work both ways. If the screen can teach evil, surely the superintendent of schools is not on the qui vive if he does not make the screen teach the good as well.

The crude drawing reproduced on this page represents an idea of a cat as may be gained from the following description: "A cat is a domestic animal, twelve or fifteen inches long and nine inches high—four legs ending in sharp claws—body covered with long hair—round head—ears near the top of the head—whiskers, and a long tail."

Conservation of natural scenery was discussed by a representative of the United States forestry department at a recent meeting of the Portland (Oregon) Woman's Club. Oregon scenery, including trails to Mt. Hood, Larch mountain, Eagle creek and other spots of beauty were shown by stereopticon slides.

Bringing Bird Life to the Class Room

How wild life has been brought to the screen by William L. and Irene Finley of the National Association of Audubon Societies for the Protection of Wild Animals and Birds

By Jerome Lachenbruch

Publicity Director, Goldwyn Pictures Corporation, New York City

"VISUAL instruction through the motion picture camera," says Mr. William L. Finley, the naturalist, "is the best means I know of to spread broadcast a love of our native wild life." Mr. Finley and his wife, Irene L. Finley, have been studying wild animals and birds for the past twenty years. Their plan has been to take the field early each spring with a photographic outfit and hunt wild birds and animals in their native environment. They have ranged up and down the Pacific coast, through the Northwest and the Southwest; and in their long service in the interest of natural history, have compiled what amounts to a natural history of American birds in picture form.

"Until the motion picture camera was introduced," the naturalist says, "we had to limit our work to still photographs; and these showed us very little of what we wanted to know. Now, we can study the habits of various birds and animals and learn just how they move and act."

This has been exemplified in a study of the sage grouse that Mr. and Mrs. Finley have made, and reveals the fact that this bird does not walk in the ordinary sense of the term. Its mode of locomotion is in the nature of a dance. Heretofore, it was known that the bird walked differently from other feathered creatures; but it remained for the motion picture camera to show exactly what the movement was. Analysis of the motion pictures Mr. Finley took showed that the sage grouse moved with a series of steps that resembled a dance. These remarkable motion photographs were made under the auspices of the Bray studios, which distribute the results of the Finley studies throughout the country.

Courtesy The Bray Pictures Corporation.

One of the results of these film nature studies has been to interest children in building bird houses

In stalking the wild antelope in southern Oregon, Mr. Finley developed a new technique by means of which he overcame the natural timidity of the animals. It consists of what Mr. Finley calls a sage brush blind; and is a tent-like construction with a hole large enough to permit the camera lens to extrude.

The blind, covered with local flora, was set up at the antelope's water hole; and Mr. and Mrs. Finley waited within it for days. When the antelopes came to drink, Mr. Finley manipulated a metronome, which made a sound similar to the clicking of the camera when pictures are being taken. At first, the antelopes were startled, and ran away; but they came back, heard the noise, and concluded that it was harmless. However, their nervousness continued for five days. At the end of this time, the animals paid no more attention to the clicking sound. Then Mr. Finley got his camera into action, with the result that his antelope pictures show exactly how this specimen comports itself.

One of the most remarkable natural history films ever made shows the life history of the California condor. For this work, the Finleys made eight separate trips into the mountains. But the results justified their pertinacity, for they were able to get pictures of condor eggs, of baby birds, and to follow their growth through the early flying stages to the day when the young birds found mates and repeated the love story of their parents.

The Finley studies of the Canadian mountain goat, which is perhaps the shyest wild animal known, is among those that the Bray studios have in their library. The cougar, the bob-cat, the moose and other big game, have all fallen before the attack of the Finley motion picture camera. "It is a new way of hunting," remarked Mr. Finley in speaking of his experiences, "but it is a very humane one."

One of the most beautiful studies Mr. and Mrs. Finley have made reveals the white and the blue heron in their native states. On the protected nesting grounds in Southern Oregon, which were set aside for the protection of wild birds during the Roosevelt administration, the heron was found quite unmoved by the presence of the blind. However, none of the birds came very close to the camera, so Mr. Finley had to use a telescopic lens. With this, he was able to get clear photographs of the mother birds feeding their young in the trees; and some views showed the youngsters sliding along the branches testing the strength of their fragile legs, and balancing themselves with humorous awkwardness.

In the same breeding grounds, Mr. Finley found a huge colony of white pelicans that shied away at his approach. But these birds are inquisitive by nature; and gradually they returned to investigate the nature of their visitors. Soon, the entire flock came waddling back, looking for all the world like a huge white cloud rolling along the shore of the lake. Of course, Mr. Finley was ready to receive them with a barrage of "shots" from his motion picture camera.

The work of Mr. and Mrs. Finley is not limited to those birds and animals known only as wild. Perhaps some of their best studies reveal the idiocyncrasies of various types of owls. The barn owl, that marvelous scavenger of the barns, which is the farmer's best friend in keeping his bins free of insects and rodents that destroy his corn, shows up splendidly in the films. Besides this variety, Mr. Finley has filmed the long-eared, the short-eared and the while owl. He managed to obtain a picture of the latter in a fighting attitude; that is, on its back, with talons extended.

The owl, according to Mr. Finley, takes its prey by surprise. It has fine fur on its wings, which render flight noiseless. However, its vision is much keener than that of other birds or animals. But it cannot see very much to either side, as the eyes are set in the front of the head. Consequently, we see the owl turning his head to look to the side.

All these features of the various natural history studies of the Finleys may be seen in the natural history studies of the Bray studios. They are splendid aids in the visual instruction work being done in the schools. Moreover, they have a general educational significance; for they are fascinating to the man with an incomplete education, who has never had the opportunity to see or to become intimately acquainted with the subject that the Finleys are devoting their lives to bring to common knowledge.

Besides the work in extending the range of the visual method of instruction by adding a natural history library to the various other subjects that may now be taught by this method, the Finleys have been widely instrumental in spreading abroad the knowledge that our native American songbirds are the best friends the farmer has. The wild songsters protect the gardens and orchards from insects that destroy crops. Heretofore, little has been known of their customs. But the National Association of Audubon Societies for the Protection of Wild Animals and Birds has been active, through Mr. and Mrs. Finley, in teaching school children throughout the country to erect little bird houses in their gardens and so to furnish a sanctuary for the birds in their periodical flights from North to South and back again. In this way, the children have come to learn the various birds that frequent their localities; and what is more important to the childrens' development, they have cultivated a love for the birds that expresses itself in a personal interest in the birds that pay them periodical visits.

Courtesy The Bray Pictures Corporation.

The gull flying indicates some of the advantages of these pictures, obtained by Mr. and Mrs. Finley, in nature study

In conclusion, it may be said that all the work done by the Audubon Societies and by the Finleys in the field, has the approval of the Biological Survey of the Department of Agriculture.

Movies the Public Never Sees

THE production of educational and industrial motion pictures apparently has reached a point of development second in importance only to dramatic production, according to the New York Sun. The Bureau of Education at Washington has issued a bulletin, admittedly incomplete, in which nearly 250 industrial and commercial establishments and trade associations are listed as having films relative to their products or service. A great railway system has thirty-five reels, 35,000 feet of film, available for educational purposes; a steel company, forty reels; an electrical equipment company, twenty-seven reels dealing with the manufacture of its products, and a representative of the automobile industry, seventeen reels. Other lines of business are represented in from five to fifteen reels.

These films are available for non-theatrical distribution at a cost only for shipment. Their purpose in most instances is, frankly, advertising, but when possessing true educational merit they find ready distribution among the many schools and colleges, clubs and societies, churches, chambers of commerce and similar organizations throughout the United States which are equipped with film projection machines.

But films produced for such purposes form a small part of the annual production of non-theatrical motion pictures. American business concerns are responsible for hundreds of reels of welfare, safety first and efficiency promotion films which are seldom exhibited except to the employees, for whose benefit they have been produced.

Business also is beginning to adopt the motion picture as a sales agent. When words fail to arouse more than languid interest in a hard boiled purchasing agent the modern salesman is likely to set up a portable projector, pull down the shades and flash upon the wall a picture of his company's product in actual demonstration.

"Film libraries" have been formed from which the doctor, the scientist, the engineer—in fact, men of any profession—may choose a visual exploitation of the latest discoveries and practices in their particular field. In the realm of juvenile education, too, the motion picture is proving useful, and in the opinion of some observers will eventually revolutionize existing systems of instruction.

"The textbook of the future," said one educator who has directed the production of several films intended for the school room, "will be only a guide and preparation for the motion picture. When a class is sufficiently prepared by study of the textbook the motion picture will be exhibited. Then it will be seen that the illustrations in the textbook have been taken from the motion picture and that the film's titles are but a slightly condensed version of the text itself."

Teaching Better Ways to Sell Candy

FOR the purpose of interesting their dealers in candy and better methods of retail selling, the United Drug Company has made some moving pictures showing the evolution of their chocolate candies from the cocoa and the other ingredients on through the factory and from the drug store counter into the hands of the customer. This is claimed to be the greatest merchandising film as pertaining to the retail druggist that has ever been prepared. The actual filming of the pictures was done by the Pathé Freres Company, Inc., under the direction of Mr. Taylor, the publicity man of the United Drug Company candy department.

To show the finished product going into the hands of the customer, two stores were selected, one in the east and one in the west. It was desired to show a store, not in a big city but in some smaller town as better to enlighten the smaller druggist as to the possibility of candy sales when rightly managed.

No attempt was made to "pose" the thing at all—the picture was made during the forenoon, with the usual run of customers. These films will be exhibitd before the different Rexall Clubs. The two stores filmed will be furnished with a reel for exhibition at their local theatre.

If schools and churches will take better care of film and return it more promptly industrial concerns will be more willing to supply them with films.

How Our Church Uses Moving Pictures

V. Financing the Church Picture Program

Plans which have been used successfully by various churches in buying the projector and other equipment and handling the expenses of the programs

By Rev. Roy L. Smith
Pastor, Simpson Methodist Church, Minneapolis, Minn.

THE problem of financing the picture programs of the church involves two fundamental policies of church administration: first, the relation of the church to socialized amusements, and, second, the financial policy of the institution. I cannot discuss the financing of the moving picture program without stating my convictions on these other two questions.

The instinct to play is universal. Every man must make play out of his work or it becomes drudgery. Modern machinery and industrial developments have robbed thousands of workers of all opportunity to invest their day's work with the play element. All imagination is gone. A man who employs more than three thousand girls recently said, "the most of the girls who work for me live for the sake of the time from seven-thirty in the evening until eleven o'clock at night." The evening hours have become the great playtime of the millions of American workers. Sundays are their holidays. Outside of work hours they are seeking the adventure that their work has denied them. They are seeking play. The man who can invent play and satisfy the quest for adventure will find that the crowd will follow him a long way and pay him well for his pains.

Some of the Questions Asked and Answered

- Why should the church supply amusement?
- How far can church amusements be commercialized?
- What will projection equipment cost?
- How can the equipment be financed?
- How will we get projectionists?
- What will films cost?
- How can the program be financed?

The economic forces and the social conditions of modern life have conspired, therefore, to put the play life of America into the hands of those who accept the trust for pay. The result is that we are being played to but we are not learning to play for ourselves. Tens of thousands of men will sit in the bleechers and watch eighteen men play. The Yale bowl seats fifty thousand men who watch twenty-two college athletes contend in play. Millions of Americans sit every night watching the actors on American screens play. We are playing by proxy.

Great character forces are developed through normal play. "Play is the work of childhood." As people learn to play fairly, they learn to work honestly. Therefore the church is in a position to render a great service to the community life as it revives the interest in, and develops the ability to play. It requires as much initiative and executive ability to organize play as to organize work. That is why there are so few play leaders.

The religious instinct, prostituted to profit, becomes the meanest sort of exploitation. The play instinct, prostituted to profits, becomes vicious. The church has directed the religious instinct until it has redeemed a civilization. Through the redemption of the play instinct, under the spirit of Christianity, it can bring about a new social conscience. But if the church looks upon the universal love of play and desire for entertainment as only the means of disguising its financial interests, it has been untrue to its trust. Too frequently has the church capitalized the love for play in the interest of the new carpet or organ. Because people wanted entertainment we have gone into the amusement business (excusing ourselves on the grounds that we were furnishing "clean entertainment") and paid our church expenses out of the profits. I am convinced that such a policy is ruinous to the church and detrimental to the best interests of the community. Let the church go into the entertainment business for the sake of the service it can render and be satisfied when the actual cost of the service is met by the income.

A shortsighted financial policy has been the millstone that has dragged the heart out of many a church. Instead of laying plans on the basis of the known need of a community, we have planned our activities on the basis of the funds available to finance them. Because of this attitude the use of pictures has been considered a luxury because it has represented an expenditure that could be eliminated. If pictures were to be used, the decision has been made because we thought they would "pay." Of course the average church budget is carrying as heavy a load as it dares and there are no funds for useless luxuries. But if a thing is worth doing, it is worth financing. If it is not worth financing in a businesslike fashion, it is not worth the doing.

In studying the financial problem there are two chief questions: first, what does it cost to install projection apparatus, and second, what does it cost to operate? Churches have had a wide variety of experiences in both these matters.

The first question involves the type of machine to be used, the building in which the machine is to be installed, and the ordinances of the city in which we propose to operate. There are three general types of machines. The small portable machines range in price from $200 to $275. The semi-portable machines can be installed for $225 to $325. The high-powered, regulation theatrical projectors range from $400 to $600, depending upon the make and the size. The most churches have been installing the smaller machines but of late more are taking the work more seriously and putting in the best equipment that the market offers.

I think it is a serious mistake to adopt plans for a new church and omit some arrangement that will permit of the use of projection apparatus. Perhaps the church is not yet ready to go into the use of pictures but its building should be so planned as to make the work feasible when the time comes.

In old buildings it is sometimes difficult to make provisions for a standard equipment because of the architecture of the plant. Some churches are almost compelled to use the small portable projectors. In all cases, however, it is of the greatest importance that the church shall observe the city ordinances with the greatest care. We compel the theatres to observe the letter of the law. The church has no right to ask for special privilege. All fire ordinances are written for the protection of the public and no church has a right to jeopardize the safety of the people, because it costs more money to comply with the city regulations.

Where to Put the Machine

If only one machine can be installed, I believe that it will be found to be of greater service if installed in the social rooms of the church. Few of us care to take our entertainment functions into the sanctuaries unless compelled to do so. I believe in keeping one room of the church sacred for purposes of worship. If a second projector can be installed in the main auditorium for use in connection with the public services of worship that is a matter for the local finance committee to decide. We do not depend upon one piano for our music in all parts of the building; why depend upon one picture machine, made stationary.

A variety of plans have been used in meeting the initial expense of installation. I know of several churches which have put in projectors and paid the bill out of the regular income of the church. This may be possible where the church is on a sound financial basis and is able to include an item of this size in the regular budget. In a few other cases individuals have become enthusiastic over the use of pictures and have presented the church with a full equipment. In another case the equipment was a memorial to a member of the family who had been an enthusiastic worker in the church. These, however, are the exceptional cases. The smaller churches will have to plan carefully.

Plymouth Congregational Church, Minneapolis, installed a machine and announced a series of Sunday evening programs. The church is located in an industrial community and the venture attracted large crowds. The collections averaged about $40 per evening and within a short time the profits, after the film was paid for, had made a substantial payment on the machine. The balance of the cost was carried by the budget.

How Our Equipment Was Financed

Simpson Church, Minneapolis, borrowed the money from an interested member of the church and purchased the apparatus, paying cash. The Sunday school stood sponsor for the project and took $100 out of the regular treasury. The collections taken at the "Neighborhood Night" social programs accumulated a sufficient fund, in time, to pay the balance. One musical concert was given to the community with the understanding that all admissions were to go to the payment on the machine. This was making the social program carry its own load of expense. It required about one year's time to complete payment.

St. Paul Methodist Church, Chicago, used a rather unique scheme in paying for their equipment. The Young People's Society assumed the responsibility in this case and capitalized the venture to the extent of the full cost of the projector, the curtain, and the first four programs. Shares were offered for sale at the rate of ten cents per share. The total number, if sold, would produce enough to pay the total cost. The shares, selling for such a small sum, were put within reach of the little children of the Sunday school. Printed certificates were issued to each purchaser of stock, showing just how many shares had been purchased. The four programs were given to the community free. It required but one day to sell enough of these shares to pay the cost of installation. Of course it was a disguised form of subscription but the stock plan made it possible to take the small subscriptions.

In many instances the total cost has been figured, a subscription list has been made up, and contributors are solicited to make payments on or before a certain date. Most manufacturers will allow a few months for complete liquidation. I would advise that all items should be considered, including projector, curtain, and booth if needed, and that the total cost be made the basis of the initial asking. If the apparatus is purchased piecemeal it usually develops dissatisfaction. The wisest policy is to equip properly from the start. Such equipment will total usually about $300 to $1000, depending upon both, fireproof construction, type of machine, curtain, and other requisites.

Providing for the Projectionalist

The second item of expense is the cost of operation. The high powered machines require experienced operators and in "union towns" the church is sometimes compelled to use professional help at high prices. As a general rule, however, they do not interfere where the showings are made without profit. In those cities where licensed operators are required by city ordinance, it is sometimes necessary to train some young man of the church membership for this job and have them qualify for the work. In Central Methodist Church of Detroit the caretaker of the building has taken the city examination and is a licensed operator. Halsted Street Institutional Church, Chicago, for many years employed a young man for one dollar per evening. He held himself subject to the call of the church. The trouble with volunteer help is that it is not always at hand when needed worst. Simpson Church has used two high school lads who have never failed us during nearly two years of operation. By entrusting the machine to them absolutely, a pride in the task has been developed and the service has been unexcelled. In a few instances they have been paid for their time when they have used the machine at functions outside the church. But their work for us has been entirely without pay.

The chief operating expense is in the film rentals. Previous articles have mentioned the free film that is distributed by various agencies. This free material, however, cannot be depended upon to furnish any large part of the programs for the church. Some of it can be used in connection with other pictures but the purely entertainment pictures will cost regular rates. In a few instances the film exchanges may be willing to give the churches a somewhat better rate than the regular exhibitors but this can hardly be expected as a regular practice.

How We Get the Big Films

The one way in which a church can save money on its film is in the use of those pictures which have lost their high values in the theatrical market. The theatre undertakes to secure "first runs." If a picture has been run in a community once, it loses its value to the theatre. This is not particularly true of the church. For instance: The Garrick Theatre in Minneapolis paid $5000 per week for the first run on Evangeline. Because it was a "first showing" the theatre advertised widely, the public was interested, the theatre was packed and the picture netted its promoters a small profit. Before a year was past, however, the newness was worn off, the neighborhood theatres had shown it in many sections of the city, it was no longer a new picture and the churches were renting it for $25 for a day's showing. But the value of the picture, so far as the church was concerned, was not depreciated in the least. And, indeed, its value

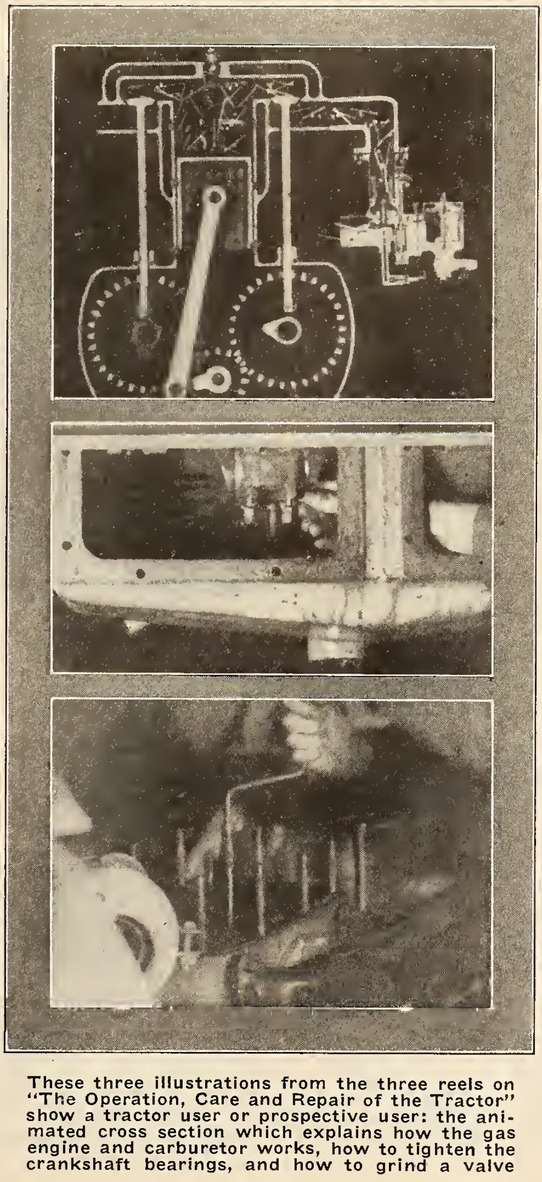
(*Turn to page 28*)

How Our Company Uses Motion Pictures

Practically every industrial concern can make advantageous use of moving pictures similar to that described in this article

By Harlow P. Roberts,
Advertising Manager, Emerson-Brantingham Implement Co., Rockford, Ill.

IN our work at Emerson-Brantingham Company, we use moving pictures for two separate and distinct purposes—for sales promotion and for educational work among our employees. These it seems to me are two big fields in which almost any factory can use films. In our case the sales promotional use of films was taken up several years ago. Our first films took up the various steps in the manufacture and assembly of our equipment. They consisted of views taken in our shop. Our idea was to impress the viewer with the quality of workmanship and material going into the tractors and gain a confidence in our institution. This, I might say, was the “style” of industrial pictures during that period and served a very good purpose. At that time the public was just beginning to get interested in industrial or factory scenes. How a big factory worked, the complicated machines, and the accurate results obtained were revelations to the uninitiated. These films were very satisfactory and we still use them some. Our next films took up the way the tractor can be used. This was done by taking pictures of a tractor actually at work and was a convincing argument against skepticism or doubt as to the salesman’s arguments. Of course the ideal way is to take Williams over to see the tractor at work on the Jones farm, but when he gets there the tractor is doing only one thing—perhaps hauling. Williams wants to see the tractor plowing, but Jones has no plowing to do or it may be in the winter time when the tractor is in the shed and not at work. Thus what might seem to be the ideal situation is in reality complex and may not fit at all. With a film, however, the salesman can show pictures of plowing and other field activities as well as the miscellaneous odd jobs such as hauling, threshing, corn shelling, hedge or post pulling which the tractor may be called upon to do at any time, but, of course, is not engaged in when a prospective customer wants to see it perform. This type of films, I believe, is our best real selling help as it shows the prospective purchaser just what the machine can do.



These three illustrations from the three reels on “The Operation, Care and Repair of the Tractor” show a tractor user or prospective user: the animated cross section which explains how the gas engine and carburetor works, how to tighten the crankshaft bearings, and how to grind a valve

We have two reels showing the tractor in action and are constantly adding to them. Much of this work I take myself as we have a Universal motion picture camera. Whenever I hear that one of our tractors is engaged in some special work somewhere in our neighborhood, I drive out in an automobile with the camera and “shoot” 50 to 100 feet or so of film. If I had to send to Madison for the man who does most of our work to Chicago for a photographer, the job would probably be finished before he arrived. These jobs are not staged but taken as they come up and often we do not know about them until after the job is well under way.

I think that our having this camera is a big advantage to us and would most heartily recommend the practice to other concerns desirous of getting the occasional novel “shot” of their equipment or who want work under actual conditions. If a man is fairly expert in snapshot work he can soon learn to operate a moving picture camera under good outdoor conditions. You will notice, however, that I have not advocated that we take all of our film pictures, and we do not. We take only the outdoor specials, just the same as we would take snapshots instead of going to the photographer.

We just made three reels on “The Operation, Care and Repair of the Tractor.” The first is an animated cross section of a gas engine and carburetor. The air and gasoline are represented by white dashes and dots which move through the carburetor, valves, and into the cylinder, are exploded and driven out through the exhaust. This diagrammatic explanation of how the gas engine operates is much appreciated by tractor or even automobile users who have never realized its simplicity because it appeared complex when all the operations are hidden.

The second reel emphasizes points about the care of the tractor, such as oiling the out-of-way places, changing the oil, checking up details before starting, and other things which have an important bearing on the life and successful operation of the tractor. The third reel deals with simple repairs to the tractor. Some parts in a tractor seem difficult of access unless one knows how to get at them. This film shows how to take off the cylinder head, how to grind the valves, how to tighten crank shaft bearings, and other repair operation which every tractor user should know how to do himself. Incidentally, this is of interest to men who do not yet have tractors because many of the ideas may be applied to the care and repair of their automobiles.

We expect big results from this film. The tractor idea and incidentally the Emerson-Brantingham tractor, are suggested while the viewer is being entertained instructively. No great prominence is made of our name; it is on the side of the tractor which gets it in several scenes and also is mentioned in the title of the film. It does not occur in any of the captions or subtitles; neither is any mention made of the selling points of our equipment in the captions. The purpose of the film is to instruct more than to sell. Satisfied customers is the best asset a company can have. If we teach the user how to get more work and a longer life out of his equipment, he will be better pleased with his purchase. The psychological effect on the prospective customer after viewing the film will tend to cause him to say, "When I buy I want a tractor about which I know something and which can be easily taken care of. The one I saw in the picture looks good and all parts are accessible if I want to repair it. I'm going to find out more about it." That we think will have a pronounced effect upon his decision.

How Our Prospects See Our Films

Now a few words as to our method of distribution. Our present method of getting the films before prospective customers is through our branch houses, which in turn operate through our local dealers. The local dealer fixes an exhibition date after consulting with the branch. He then arranges for a place of exhibition either in a school or hall or sometimes in a theatre. He then invites all who come into his store, posts bills, has the meeting announced through the schools and spreads the news in every way possible. We also send out, on his letterhead, to all prospects in his locality an announcement of the show and an invitation to be present.

A representative of the branch house frequently brings the films and if necessary a portable projector. We have a supply of American Projectoscopes which we supply to the branches. This branch representative gives a short talk on the educational value of the three reels and how it will help in the operation, care and repair of a tractor. He then puts on the films and sometimes ends up with one reel of comedy, and we believe in giving a real laugh producing comedy, too. Our local representative in the meantime has passed around the cigars. After the four reels—about an hour's entertainment—the dealer gives a short talk.

In addition we have a great demand for these films at farmers' institutes, agriculture colleges, and other farmers' gatherings. Their freedom from advertising and their instructive value make them very desirable for gatherings of this sort. In all we are well satisfied with the promotional work of our films and are just getting into the work in a real way for we have other films already in process.

Building Morale by Film Showings

We have still another use for motion pictures in our organization, that is for educational work among the employees. During the winter we have shown films every Friday noon for the office employee. Besides this we have a club called The E-B Improvement Club which meets each week. At many of these meetings we have shown motion pictures, the program consisting of some educational or industrial pictures, a news reel and a comedy. We do not charge admissions, either the company stands the expense or we make up the cost by an assessment of the club members. This is collected in advance. Ten cents apiece has covered any one of our programs. At these programs we use two of our portable projectors, when we have two on hand, and run the reels without intermission.

We have found this very beneficial to our workers and a number of suggestions for improvements have resulted from what has been shown in the film. Up to the present our club has consisted of the office force, but arrangements are being made to include all of the workers. This will necessitate different arrangements so that all can see the pictures.

Our motion picture camera also helped promote the morale of our force. Last summer at the company picnic for the employees and their families, I "shot" about 1200 feet of film, getting pictures of the races, baseball game, and other picnic stunts. This was cut to 1000 feet including the titling we gave it. This reel was given to one of the local picture theatres which ran it for a week and enabled all of our force and their families to see it. Stunts like this help to tie the workers together more than one would think. Our cooperation with the local theatres also has obtained in return their cooperation and assistance in obtaining films for our educational programs. We have been regular readers of Moving Picture Age and also find it helpful in suggesting programs.

We are well satisfied with the results of both our educational and sales promotional motion picture efforts and think that many other industrials would find that they too could use film to advantage in one or both ways.

"All Around With the Cameraman"

NON-THEATRICAL film users of the film screen magazines and news reels which are produced and released with the theatres in mind are to have available a screen weekly made for their own use instead of having to adapt a theatrical film to their own purposes. This informational weekly, to be put out by the Atlas Educational Film Company, Chicago, and will be called "All Around with the Cameraman." Each reel will contain from five to ten subjects, each complete in itself, and none longer than 250 feet. The subjects covered are agricultural, industry, science, horticulture, scenics and others.

Courtesy Atlas Educational Film Co.

Interest is aroused from the first in this new informational reel—the animated cameraman "shoots" the revolving world as the picture takes the screen

One of the interesting points about this film is that each department instead of being called agriculture or industry or scenic, has a catchy title such as, for these three, "Around the Farm," "Industrial Processes," "In Our Travels." This makes the film interesting and not commonplace, and the Atlas people look forward to a heavy demand in the non-theatrical field. This reel will be of special value to schools who are using the film for general educational work instead of following any specific class course. It will also make a good filler for entertainments or other programs for church work. The first reel of this is ready for distribution.

What Makes a Good Instructional Picture

Some observations on instructional moving pictures drawn from analysis and experience of their use in Detroit Public Schools

By J. H. Wilson
Supervisor Visual Instruction, Board of Education, Detroit, Mich.

THERE is considerable foundation for the statement, "You cannot expect people to understand that which you have not definitely shown them." While this does not mean that the "showing" must be all through the eye, we do know that the greater amount of "showing" is accomplished through this avenue—just what proportion is shown in the table in the center of the page. These figures indicate that we live the greater part of our time in the world fed through the eye. Most of our reasoning is couched in visually stimulated impressions. In our attempt to "see through" things we put visual images through their paces. This is the way we live when we live naturally.

Is the school making the most of this native tendency on the part of the average person to live in the 87% visual world or is it attempting to "show" the child through his ear by crowding into the 7% oral world the burden of scholastic training? We often hear students in high school say that they do not see the connection between the things they learn in school and the life they see about them. This seems to indicate that the school is not reaching far out into the field in which the boy lives the major part of his time—the field of visual impressions.

How We Learn

Tests have shown that out of every 100 impressions which reach the intelligence of man—

87 come through the eye
7 come through the ear
3 come through touch
2 come through smell
1 comes through taste

School men have not used stronger visual appeals because they have lacked adequate visual materials. The conception of educational motion pictures has changed from the point where a sudden trip across the desert, plains or mountains done in a few thousand feet was supposed to acquaint one with all the mystery and lore of such types of physical geography to the place where only men who know the educational needs of our country, men who have met and solved its educational problems and men who have made a thorough study of the child mind and its perceptive tendencies are competent to direct and produce such pictures for our schools. The motion picture has ceased to be a toy. In education it means work.

We are just starting. The work is all ahead.. The proper research has yet to be made to prove the economy of time and money to be derived from the use of properly visualized materials and the most effective method for using them. The corollaries must be established and sanity of development arrived at.

What is needed most is a full sized idea of what educational pictures mean and what should go into them. A group of pictures dealing with commerce, nature study or physical science picked up on the public market, retitled and stamped "Educational" cannot serve the need of our schools any more than text books made up of newspaper clippings with interpretations inserted. Such pictures often have splendid educational values but they are not sufficient to the needs of our schools and they will not force themselves into the budgets of modern educational institutions any more than will the text made up of clippings. The producer who senses the fundamental requirements of educational films will find himself in possession of a market worthy of his best efforts.

We are looking forward to the time when school libraries of film will be established covering the various courses of study, paralleling and reinforcing their vital elements so as to promote education, which in Dr. John Dewey's definition is, "The most complete adjustment of the individual to his environment."

There are many elements which must be taken into account in the development of such films and only extensive testing will bring a solution as to just what type of presentation, just what amount of repetition are necessary, and just what part diagrams, animations, stills, and action or play in assisting to bring about the "most complete adjustment." There are, however, one or two points which are so often violated that an observation here regarding them while purely personal may not be amiss.

Good photography is the first requirement of good pictures. How often we miss the point of what is presented in an industrial picture because the camera man failed to manipulate his lights properly, or neglected to magnify the focal object properly or get close enough to it to bring it into high relief. Again how often the attention of the audience, especially if it is juvenile, is distracted from what the picture is attempting to tell by irrelevant movements or expressions on the part of those taking part in the picture. Extraneous and complex situations have no place in the ideal photography of such a picture.

All photographic distractions wherever possible should be eliminated. Adhering to the maxim that the mind can focus on but one thing at a time it is essential that we bring into view clearly and with strongly contrasted shades only the object under observation. If it is the differential of an automobile we are studying, that alone should appear. Its various movements, stresses and locking should be shown by close-ups, bi-sections, and fade-outs pointing to each successive step.

Should people figure in expository pictures? A person is always interesting, especially if he is busy at something. Because of this it is always questionable whether such an interesting element can safely be inserted into an expository picture without detracting from the force of the exposition. Occasionally we see a film chalk talk in which the talker executes with such skill that we watch the artist himself with one eye and the thing he draws with the other. The same is true of a person's hands which appear in a picture in a purely motor capacity. Involuntarily we begin an inspection of the hands instead of the thing they attempt to assist.

"The ideal picture is the picture which needs no titles." But since we are still far from the ideal picture we should use only titles in bold unornamented type easily read from any section of the room. These are vital in educational pictures. Full footage for titles, based upon the need of the audiences who will view the pictures so that the slowest reader in the type audience for which the picture is intended will have an opportunity to read without being unduly rushed, adds greatly to the value of the film. This involves a careful study of word difficulty.

Word difficulty in motion pictures is greater than in normal reading. The ever present sense of being rushed for fear the title will vanish before it is read is a constant factor. Eliminate all words which do not have easy syllabication, which are unusual, and whose meaning is above the age of the audience. Decorated titles with distorted type and punctuation marks of artistic nature do not help juvenile readers. The more fantastic the decorations on a title the more the child mind finds distraction in it. It must be stated again that all stress should be removed in reading titles so as to make the situation as normal as possible.

Sequence of ideas and diagramatical coherence are parts of the method which is inseparable from the construction of truly pedagogical films. How often we feel that we have been unduly jerked from pillar to post and back again in watching a certain picture simply because the director did not take time to acquaint us with the path we sat out to follow and because he constantly as-assumed that we knew a great deal more about the thing he attempted to show us than we did. If we as adults find this a problem how much more might a child whose experience has been much more limited.

Proportionate arrangement of each part to the whole is a possibility in motion pictures found in no other form of expression. We are permitted to learn, if the film is carefully constructed, many of interesting things about subjects in general which other types of observation exclude. In the story of silk, for instance, we can watch the pupa stage of the worm, how it feeds and spins its floss, the method of cultivation used in far away countries and how the silk industry affects the life of the peoples there, the marketing and commercial problems throughout the world can all be made common knowledge if the proportion of each part as related to the whole is not violated and we are shown all these things as they are related to the main topic—silk.

These are but a few observations. Some producers have gone far toward accomplishing the educational standard. School men should support such effort with their patronage.

The Truth About Automobiles

ALL there is to know about automobiles—their construction and operation—is made a matter of film record in a twelve-reel picture just made by the Bray Pictures Corporation and released by Goldwyn. The film was given its premiere recently. It took two years to make it and it shows every process of the building of a car from the first piece of material to the completed product. The picture is of special interest to automobile owners and drivers, as it shows clearly the mechanism of a car and the way to keep one in good condition and save repair bills. The U. S. government has already placed this film in its schools for motor drivers and mechanics. "The Elements of the Automobile," as the picture is called, is the first of a series which may be used by the departments of visual instruction in schools to shorten and clarify the work done in these institutions.

It is reported here that a group of influential Chinese of San Francisco plan to finance a propaganda film which will be used to end tong wars.

How the New York Churches Prepared for Special Services

A UNIQUE experience with a moving picture, "The Stream of Life," was tried by the Methodist Centenary in holy week, as a preparation for Easter Sunday at the churches. The Casino Theater on Broadway and Thirty-ninth street, New York City, was donated for a free noon-time showing of the picture daily. The Methodists were desirous of making a practical test of the power of the moving picture to visualize the truth, and to draw an audience of business and professional men.

Although this use of the moving picture was tried out during holy week last year as a preparation for Easter Sunday, it may also be used for other special purposes.

The experiment was a success. In spite of rain and wind, 250 men saw the first showing. On the second day there were 450 and on the third day fully 1,000 men attended. On the remaining days the theater was filled. The men were of all nationalities and of all faiths. After each showing, a two-minute talk was given without any sectarian bias and a very brief and audible prayer. As each person left the Casino he was given a list of the churches in New York City where he could go on Easter Sunday, and a copy of the Gospels by the American Bible Society.

A special presentation was given to the employees of the Interchurch World Movement, the Centenary Conservation Committee and the Board of Foreign Missions of the Methodist Episcopal Church. This was a new and novel experience of the church. It was voluntary on the part of the employees, but most of them attended. The story of the crucifixion was read from the Bible, and a few words spoken emphasizing the message of the film and the Gospel Easter message. No church service could have been more impressive, as the message to the heart made its appeal through both the eye and the ear. The portrayal of religious themes in this manner has possibilities for good in reaching the unchurched and the indifferent which up to this time have not been appreciated and have been seldom utilized.

A Want Supplied

MANY churches and schools have been anxious to try moving pictures before going to the expense of buying a complete installation. Those desirous of doing this within Chicago or the radius of approximately 100 miles of Chicago can do this now through the efforts of the Parr Project. This is headed by Wm. E. Parr, who was formerly manager of a south side Chicago theatre. He is now prepared to go to churches, schools, clubs or other organizations and give exhibitions or entertainments on a percentage basis or at a flat rate. Mr. Parr is an experienced film projectionist. His experience enables him to give advice in the selection of machines and equipment for these churches, schools or clubs which desire to make this a regular feature of their service. Mr. Parr also will supply film to those who desire to give their own performances.

Films for Surgical, Medical or Dental Study

MEDICAL organizations, schools, or individuals are now able to bring the researches and clinics of the best doctors and surgeons to their offices, clubs or class rooms where they may study these at leisure. This is made possible by the clinical motion pictures put out by the Fictor Safety Film Corporation, 132 West 42nd St., New York City. A few of the film subjects are "Plastic Surgery," "Blood Transfusion," "Dental Prophylaxis," "Bone Graft," and many other subjects. These pictures are all printed on safety standard stock.

Showing How Banks Are Protected

Through this educational film the banks gain the confidence of their patrons by showing how the deposits are safeguarded

By John P. Williams
General Manager, Duplex Electric Company of New York

ONE afternoon a few months ago, one of our representatives called at a prominent bank to analyze the merits of the Duplex electric vault protective service in defeating bank burglaries and hold-ups. The president of the bank, after an extended interview remarked: "If we decide to have the duplex electric service installed, it would be splendid advertising for this bank to be able to show the general public the completeness of the protective system, which is guarding our bank against attack, and thus be able to convince our entire community that we have adopted and installed the best means known to science of frustrating the bank burglar and robber. This I believe can be best accomplished through the motion picture. If such an educational film can be arranged for we will close the deal at once."

At the time of this conference my associates and myself had been considering the best method of enabling the hundreds of banks which had adopted our protective system to secure its full benefits, both from protective and public confidence standpoints.

We realize and our many banking friends confirm us in the opinion that no bank can risk the loss of public confidence. Protection such as the duplex system affords is easily available, and public opinion is prone to censure, when the lack of such protection in any bank results in a serious money loss, if not loss of life, at the hands of some criminal whose efforts could so easily have been foiled.

Why Our Film Builds Confidence

It has been proved conclusively after many years of experience that prospective depositors will invariably select the bank which can show them by actual demonstrations a complete and standard system of electrical protection against burglary and robbery.

After consultations with a number of other bankers our opinion was confirmed to the effect that motion pictures, were, by all means the best method of making known to the general public the efficiency of the duplex system. At a considerable expenditure of time and money we had William J. Ganz, President of the Commercial Publicity Film Company of New York, prepare several scenarios, showing various forms of attack in the way of burglaries and hold-ups. Several hundred feet of motion pictures were taken on the premises of a prominent banking institution in Pennsylvania, in which was installed the duplex system. It required two full days to film the action. These pictures graphically illustrate how the duplex vault protective and daylight system defeats such attacks, no matter how carefully planned.

How this picture is being received is of great interest. Having the live, human-interest title of "The Bank Burglar's Enemy," great public interest has been aroused. Scores of banks throughout the country are taking advantage of this film and are having it shown in their local moving picture houses with great success. The audiences have shown rapt attention to the vitality of the picture and the success with which the bank is defended against assaults.

In many of the motion picture houses, this reel has had to be thrown on the screen several times at the request of the audience, who gave expression to the intensity of their interest by loudly applauding the scenes in the picture where the burglars and robbers are defeated by the duplex system when they are finally landed behind prison bars.

Today our country and the world at large is still suffering from the effects of the war. The daily papers offer an amazing record of national distemper. We are now going through a vital and in a sense dangerous period of actual and far-reaching reconstruction, not only from commercial but from moral and mental standpoints.

When men have previously learned to cheapen human life and the rights of property in the school of actual conflict, it is not surprising when the need arises that those of criminal instinct turn to the law of force to fill their pockets. It is less surprising that our banks, and banking channels, where money is found in large amounts, are marked by the cracksman as preferred prey.

The educational value therefore of this film is self-evident as it not only enables the bank to actually show the public through the motion pictures how their vault is impregnable, but the picture at the same time instills complete confidence in the minds of the community at large. The public after inspecting the work feels assured that the bank has done everything possible to make their premises burglar-proof. This increased confidence means enlarged deposits and other business, as probably every bank executive or official will admit. Moreover, any prospective burglar or criminal, aware of the fact that a bank is so protected, will give the institution a wide berth. He fully realizes the futility of attacking a bank protected with this system.

New Non-theatrical Service in the East

AND still they come. That the use of motion pictures is not a fad for a day but has become part and parcel of the progressive educational thought of the twentieth century, is seen from the number of individuals and concerns joining this movement. The latest to enter this field is Mr. Samuel A. Bloch, who for the past year has been manager of the Educational and Non-Theatrical Department of the Fox Film Corporation.

Mr. Bloch is exceptionally well equipped for the work of serving churches, schools, social and community centers, industrial plants and similar institutions with films for both instruction and entertainment. Just prior to coming to New York to organize the new department for Fox, he served on the Chicago Board of Motion Picture Censors for nearly six years. In fact, from its very inception.

And just prior to becoming censor he was connected with the Juvenile Protective Association of Chicago for two years. As a Juvenile Officer he investigated several hundred stories of delinquent children who had alleged that motion pictures were the causative factors in their delinquency. This experience enabled him to handle his censorship duties with such intelligence, as to make friends of both the film men and the people who brought censorship about.

When Mr. Bloch left Chicago for his new work, he took with him the good wishes of scores of clergymen, educators, social service and civic workers, in the form of letters of introduction of a very highly complimentary character.

Using Films in Army Vocational Training

Teachers and industrial concerns giving instruction in vocational work will find these suggestions pertinent

NEARLY 100,000 men are at present receiving vocational training in the army. The work is planned and supervised by a Civil Advisory Board with a small staff of consulting specialists. Certain of these specialists are attached to a Research and Development Service, and are engaged in surveying the educational needs of the army, in preparing materials and devising methods for instruction, in training instructors, and in giving expert consulting service and supervision where needed. The following notes were taken from an interview with G. W. Hoke, Chief of Research and Development Service, stationed at Camp Grant, Illinois:

"Vocational training in the army was planned and outlined after extensive study and research. The primary motives in the work are to make the men more intelligent soldiers while in the army, and more efficient producers and better citizens when they return to civil life. The methods of instruction employed and the condition under which the work must be done renders the use of motion pictures helpful to a marked degree.

"In the vocational training the attempt has been made to combine the advantages found in the 'exercise' and the 'apprentice' methods. In the 'exercise' method a given trade is analyzed into its essential operations and a set of 'exercises' is devised to give the student experience in performing each of these operations. The limitations of this method are that it does not bring the student into contact with actual jobs where these operations occur in various combinations. For example; By the 'exercise' method a student plumber may learn to wipe joints and to perform all the other operations involved in the plumbing trade, but when brought face to face with an actual job, with all its inconveniences of uncomfortable positions and difficult corners, he will have to relearn many of his methods of performing the various operations, and in addition will meet a problem which is not presented by the 'exercise' method, namely—deciding what operations to perform and how and when to perform them.

"In the 'apprentice' method the learner gets experience on actual jobs, but his work is not so planned that he gets the proper amount of training in performing the various operations of his trade. Moreover, there is a distinct temptation to keep the apprentice on work at which he is productive. The result is that he gets an unnecessary repetition of certain operations, while other operations may be performed so infrequently that his training lacks balance, and is extended over an unreasonable length of time.

"In the army training the student works on actual productive jobs, each job is analyzed in its operation, and the jobs are so selected and arranged that in a relatively brief time the student gets due training in performing all the operations of his trade, in the various combinations in which they occur and under actual working conditions. In each army camp and post, there is a large amount of work to be done representing practically all the trades that are taught. This makes it possible to combine the good qualities of the 'exercise' and 'apprentice' methods by selecting jobs that represent various combinations of operations and arranging them in such a way that the student gets experience in the performing of all the essential operations of his trade.

"Since the men trained on productive jobs have very little time to enlarge their fund of information by reading, and are not in contact with the conditions and practices in commercial concerns, motion pictures will make clear to them the sequence of operation, enlarge their stock of information and give them an insight into how going industrial concerns are conducted.

"To secure the best results, it is necessary that these pictures be incorporated as an integral part of the instructional program. Pictures and animated drawings showing the construction and working of complex parts, like the differential of an automobile, the sequence of operation in processing, of assembling, the storing and routing of material, plant layouts and executives in action, indicate a few of the subjects appropriate for profitable film presentation. We have not yet begun to realize the extent to which motion pictures are adaptable for vocational instruction. The Motor Transport Division has had prepared through the Bray Studios a series of ten reels on the automobile, showing in details by moving pictures and animated drawings various parts of the automobile in operation.

"In the army school vocational training has been conceived more broadly than simply giving a man skill on the job. The good automobile repairman must treat both customer and machine right and he should be prepared to meet his civic responsibilities intelligently. To secure this result, each soldier student is given training in the fundamentals of industrial, social and civic relations as an integral part of his vocational training. This part of his training is given in the form of problems that people have met somewhere, sometime in their attempts to make a living and to live a better life. History, geography, economics and psychology are drawn upon freely in the class discussions, but are not presented as self contained units of study. For want of a better name, this part of the work is called 'general education.'

"It would be difficult to overstate the extent to which films could be used with profit in making vivid and real this part of the training. As in vocational training, however, to get the best results, these pictures should be incorporated as an essential part of the program.

"Films showing the habits, customs and work of other times and places, illustrating industrial relations from such simple conditions as are found among the pastoral Nomads of South West Asia, to the complex conditions following the industrial revolution, and presenting cases where decisions must be made as to obedience, loyalty, caution, temperance, foresight and initiative, indicate a few of the possible subjects adapted for film study.

"The methods employed in both the technical and general training in the army are applicable to industries. On the vocational side, an enormous saving of time could be secured in the training of employees. An understanding of the simple but fundamental facts relative to industrial relations would do much to allay the present unrest and discontent in the industrial world. In both these lines the opportunity for the use of films is almost unlimited, and an organized effort should be made by film producers in co-operation with educational experts to produce that combination of visual and oral instruction for industrial and commercial concerns that will enhance the skill of their employees and add to their skill a high degree of intelligence and good will. This service will be not only profitable to those undertaking it, but will have high social value to the community and the nation."

Why Good Screens Are Important

By W. R. Lightfoot
American Lux Products Co., New York City

VISUAL instruction, as old as the human race, as young as yesterday's last thought, has the most interesting background of all vehicles of learning. Prehistoric man, striving to record his thoughts and emotions, covered his cave dwellings with rude chiselings of birds, mastodons and other primitive objects; advancing civilization refined the medium of interpretation by standardization of hieroglyphics. But in no epoch of our civilization did visual instruction receive such a mighty impetus as when man's mind conceived the great teaching possibilities of the stereopticon and motion picture.

Ranking first in importance in the visual instructional equipment is the projector and it has been to the perfection of that instrument that most effort has been directed, but until the second factor, the screen, is given the same amount of consideration, progress in this field will to that extent be limited. Until recently this part of the equipment has simply been regarded as an accessory and the cost of this attitude on part of the exhibitor, in terms of eye health and retardation of visual instruction work, is difficult to determine. The screen is a factor, more than an accessory. Let this fact sink in and we will begin to realize that much more on our efforts to make our work effective.

There have been many astonishing and useful inventions in this interesting field of endeavor, among those of prominence being that of the Trans-Lux screen. Ten years ago John F. R. Troeger, of the American Lux Products Company, of New York, conceived the idea of producing a screen that would make it possible to exhibit stereopticon slides and motion pictures in the daylight or at night in a lighted room and still get as clear or clearer views than the average screen reflects in the dark. He also believed it possible to make a screen that would overcome the evils of distortion, "fade-away," glare and other imperfections of reflection.

With this end in view, a large factory was equipped with special laboratory facilities and the preliminary investigation work began in 1911. Mr. Troeger and his associates invented, experimented and tested and for eight years each of those tests met with discouragement until, as Dr. Erlich's six-hundred-and-sixth experiment enabled him to produce salvarsan; they discovered the physical principles and methods which finally gave birth to the workable idea. The following two years were devoted to watching the results of the invention in several hundred theaters, schools, clubs, churches and other places of exhibition.

The advantages of a daylight screen are obvious. What lecturer, using lantern slides, does not realize the value of watching his audience while speaking and what audience will not derive greater benefit from the lecture if it can observe the facial expression and gestures of the speaker? Especially should this be taken into account in visual instruction in schools, churches and clubs.

This screen is made in one solid piece, without a seam, and in any size up to 20 by 25 feet. The material is a translucent, nearly indestructible composition, is unaffected by weather conditions and not easily inflammable. The surface of the screen is very finely corru-

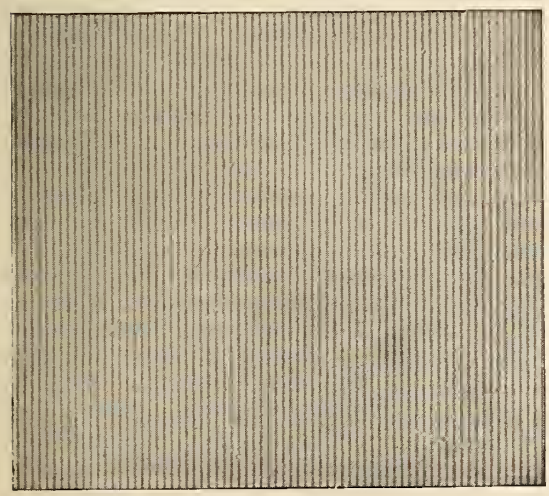


Figure I. Corrugated surface of the Trans-Lux Screen is shown above

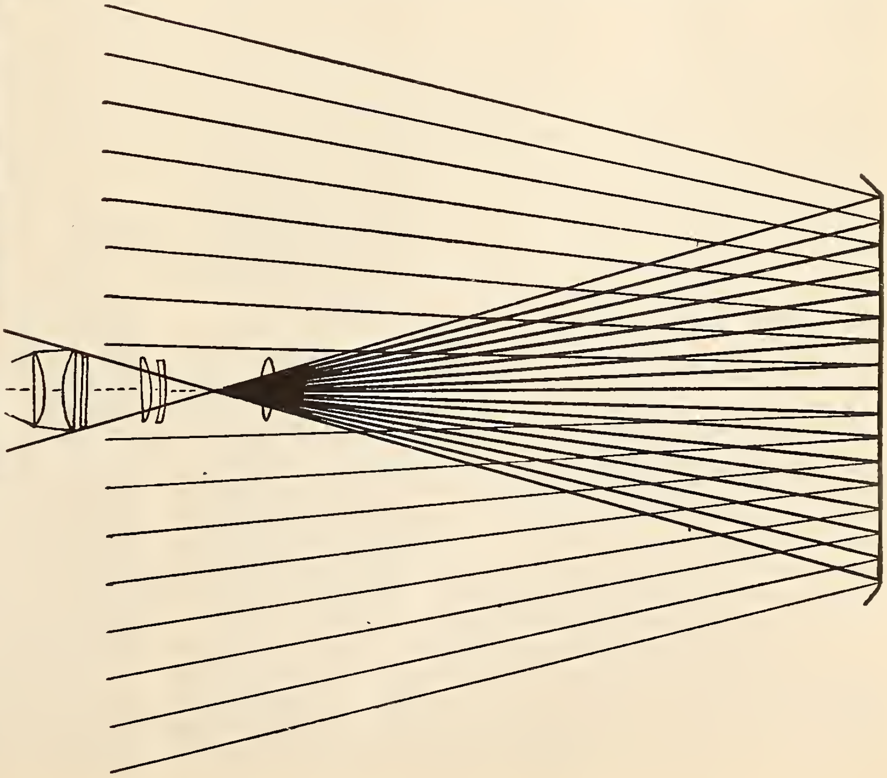


Figure II. The reflection of light rays cause eye strain. This diagram at the right illustrates how light is reflected from a highly polished plain surface. The glare so often observed in projection of motion pictures and the consequent strain to the eye is largely due to this direct reflection of light whenever highlights occur in a picture

LENS FOCUS IN INCHES	Distance from Film to Screen												
	15 ft.	20 ft.	25 ft.	30 ft.	35 ft.	40 ft.	45 ft.	50 ft.	60 ft.	70 ft.	80 ft.	90 ft.	100 ft.
2	5.1 7.0	6.8 9.3	8.5 11.6	10.3 14.0	12.0 16.4	13.7 18.7	15.4 21.1	17.1 23.4	2.06 29.4	24.0 32.7	27,5 37.4	30.8 42.1	34.3 46.8
2⅛	4.8 6.5	6.4 8.7	8.0 11.0	9.6 13.2	11.3 15 4	12.9 17.6	14.5 19.8	16.1 22.0	19.4 26.4	22.6 30.8	25.8 35.2	28.9 39.3	32.3 44.0
2¼	4.5 6.2	6.1 8.3	7.6 10.3	9.1 12.4	10.6 14.5	12.2 16.6	13.7 18.7	15.2 20.8	18.3 24.9	21.3 29.1	24.4 33.2	27.2 37.2	30.5 41.6
2½	4.1 5.6	5.4 7.4	6.8 9.3	8.2 11.2	9.6 13.1	10.9 14.9	12.3 16.8	13.7 18.7	16.4 22.4	19.2 26.2	22.0 29.9	24.5 33.4	27.4 37.4
2¾	3.7 5.0	4.9 6.7	6.2 8.4	7.4 10.2	8 7 11.9	9.9 13.6	11 2 15.3	12.5 17.0	15.0 20.4	17.4 23.8	20.0 27.2	22.3 30.4	24.9 34.0
3	3.4 4.6	4.5 6.2	5.7 7.7	6.8 9.3	8.0 10.9	9.1 12.4	10 3 14.0	11.4 15.6	13.7 18.7	16.0 21.8	18.3 24.9	20.4 27.8	22.9 31.2
3¼	3.1 4.3	4.2 5.7	5.2 7.1	6.3 8.6	7.3 10 0	8.4 11.5	9.5 12.9	10.5 14.4	12.6 17.2	14.8 20.1	16.9 23.0	18.9 25.7	21.1 28,8
3½	2.9 4.1	3.9 5.3	4.9 6.6	5.8 8.0	6.8 9 3	7.8 10.6	8.8 12.0	9.8 13.3	11.7 16.0	13.7 18.7	15.7 21.4	17.6 24.0	19.6 26.7
3¾	2.7 4.0	3.6 4.9	4.5 6.2	5.4 7.4	6.4 8 7	7.3 9.9	8.2 11.2	9 1 12.4	11.0 14 9	12.8 17.4	14.6 19.9	16.4 22.4	18.3 24.9
4	2.6 3.8	3.4 4.6	4.2 5.8	5.1 7.0	6.0 8.1	6.8 9.3	7.7 10.5	8.5 11 6	10.3 14.0	12.0 16.3	13.7 18.7	15.4 21.0	17.1 23.4
4¼	2.4 3.6	3.2 4.3	4.0 5.4	4.8 6.5	5.6 7.6	6.4 8.7	7.2 9.8	8.0 11.2	9 6 13.2	11.3 15.4	12.9 17.6	14.5 19.8	16.1 22.0
4½	2.2 3.4	3.0 4.1	3 8 5.1	4.5 6.2	5.3 7.2	6.2 8.4	6.8 9.3	7.7 10.5	9 1 12.4	10.6 14.5	12.2 16.6	13.7 18.7	15.4 21.0
4¾	2.0 3.2	2.8 3.9	3.6 4.9	4.3 5.8	5.0 6.8	5.7 7.8	6.5 9.2	7.2 9.8	8.6 11.8	10.1 13.7	11.5 15.7	13.0 17.7	14 4 19.7
5	1.9 3.1	2.6 3.7	3.4 4.6	4.1 5.5	4.8 6.5	5.4 7.4	6.1 8.4	6.8 9.3	8.2 11.2	9.6 13.0	10.9 14.9	12.3 16.8	13.7 18.7
5¼	1.8 2.9	2.5 3.5	3.2 4.4	3.9 5.3	4.5 6.2	5.2 6.9	5.8 8.0	6.5 8.8	7.8 10.6	9.1 12.4	10.4 14.2	11.7 16.0	13.0 17.8
5½	1.7 2.8	2.4 3.3	3.1 4.2	3.7 5.0	4.3 5.9	4.9 6.7	5.6 7.6	6.2 8.4	7.4 10.2	8.7 11.9	9.9 13.6	11.2 15.3	12.4 17.0
5¾	1.6 2.7	2.3 3.2	2.9 4.0	3.5 4.8	4.1 5.6	4.7 6.4	5.3 7.3	5.9 8 1	7 1 9.7	8.3 11.3	9.5 13.0	10.7 14.6	11.9 16.2
6	1.5 2.6	2.2 3.1	2.8 3.8	3.4 4.6	4.0 5.4	4.5 6.2	5.1 7.0	5.7 7.7	6.8 9.3	8.0 10.9	9.1 12.4	10.3 14.0	11.4 15.6
6½							4.7 6.4	5.2 7.1	6.3 8.6	7.3 10.0	8.4 11.4	9.6 13.0	10.6 14.5
7							4.4 6.0	4.9 6.6	5.8 8.0	6.8 9.3	7.8 10.6	8.8 12.0	9.8 13.3
7½								4.5 6.2	5.4 7.4	6.4 8.7	7.3 10.0	8.2 11.2	9.1 12.3
8									5.1 7.0	6.0 8.1	6.8 9.3	7.7 10.5	8.5 11.6

Example: With a lens of 5½-inch focus at a distance of 35ft. the screen image will be 4.3 x 5.9; at 40 ft., 4.9 x 6.7. at 45 ft., 5.6 x 7.6, etc.

LENS FOCUS IN INCHES	Distance from Slide to Screen												
	15 ft.	20 ft.	25 ft.	30 ft.	35 ft.	40 ft.	45 ft	50 ft.	60 ft.	70 ft.	80 ft.	90 ft.	100 ft.
8		6.6 7.3	8.4 9.1	10.1 11.0	11.8 12.9	13.5 14.8	15.2 16.6	17.0 18.5	20.4 22.3				
8½		6.2 6.8	7·9 8.6	9.5 10.3	11.1 12.1	12.7 13.9	14.3 15.6	16.0 17.4	19.2 20.9				
9		5.9 6.4	7.4 8.1	8.9 9.8	10.5 11.4	12.0 13.1	13.5 14.8	15.1 16.4	18.1 19.8	21.1 23.1			
9½		5.6 6.1	7.0 7.6	8.5 9.2	9.9 10.8	11.4 12.4	12.8 14.0	14.2 15.5	17.1 18.7	20.0 21.9			
10		5.3 5.8	6.6 7.3	8.0 8.8	9.4 10.3	10.8 11.8	12.2 13.3	13.5 14.8	16.3 17.8	19.0 20.8	21.8 23.8		
12			5.5 6.0	6.6 7.3	7.8 8.5	8.9 9.8	10.1 11.0	11.2 12.3	13.5 14.8	15.8 17.3	18.1 19.8	20.4 22.3	
14				5.6 6.2	6.6 7.3	7.6 8.3	8.6 9.4	9.6 10.5	11.6 12.6	13.5 14.8	15.5 16.9	17.5 19.0	19.4 21.2
15					6.2 6.7	7.1 7.7	8.0 8.7	8.9 9.7	10.8 11.7	12.6 13.7	14.4 15.7	16.3 17.7	18.1 19.7
16					5.8 6.3	6.6 7.3	7.5 8.2	8.4 9.1	10.1 11.0	11.8 12.9	13.5 14.8	15.2 16.6	17.0 18.5
17					5.4 5.9	6.2 6.8	7.0 7.7	7.8 8.6	9.5 10.3	11.1 12.1	12.7 13.9	14.3 15.7	15.9 17.5
18					5.1 5.6	5.9 6.4	6.6 7.3	7.4 8.1	8.9 9.8	10.5 11.4	12.0 13.1	13.5 14.8	15.1 16.4
20						5.3 5.8	6.0 6.5	6.6 7.3	8.0 8.8	9.4 10.3	10.8 11.8	12.2 13.3	13.5 14.8
22							5.4 5.9	6.0 6.6	7.3 7.9	8.5 9.3	9.8 10.7	11.0 12.0	12.3 13.4
24								5.5 6.0	6.6 7.3	7.8 8.5	8.9 9.8	10.1 11.0	11.2 12.3
26								5.0 5.5	6.1 6.7	7.2 7.9	8.2 9.0	9.3 10.1	10.4 11.2
28								5.0 5.5	5.7 6.2	6.3 6.9	7.0 7.7	7.6 8.4	8.2 9.1

Figure III. This screen projection table at the left gives the size of picture for moving picture film for any distance, front or rear projection, aperture opening 11/16 by 15/16

Figure IV. This screen projection table gives the distance and size of picture of stereopticon, front or rear projection, 2¾ by 3 mat opening. If you have a lense of shorter focal length than 8 inches it will of course produce a picture of a given size at a correspondingly shorter distance from the slide

gated, which in combination with the character of the material, produces a perfect projection surface that will hold the light without harsh reflections on the eyes and result in a bright, clear and exceptionally plastic picture. This corrugated surface provides a way by which distortions of the figures upon the screen can be overcome. Distortion does not appear when displaying a scene upon this screen, even when viewed from an acute side angle, thereby overcoming the objection to front and side seats.

In addition to the daylight screen for rear projection, a similar screen is produced for a darkened hall. This screen is used for front projection and is made from the same material as the daylight screen, but by a special process is rendered opaque. Both the front and rear projection screens are made with a corrugated front surface which prevents distortion, "fade-away" and reduces the glare of high lights, so trying and tiresome to the eye as in the case of screens having a flat surface. Deep, soft tones are produced, such as are characteristic of a fine photograph, the pictures having a plastic, or stereoscopic, quality unknown to flat projection surfaces and figures stand out with a solidity and reality. The rear projection, or daylight screen, is especially designed for use in daylight, although it can be used under any condition of daylight, artificial light or darkness with equally good result. Another advantage of this screen is that it is pliable and can be rolled up for traveling or shipping and easily tacked or laced to a wooden frame and be ready for use on short notice, or can be set for permanent use, according to the circumstances. It may be cleaned by the mere application of soap and water.

As the day of the flickering film, caused by imperfect projectors, is passed, so also should be the life of the faulty screen. Ten years ago when, among other defects, the shutters of motion picture projectors failed to run synchronously with the film, sharp flashes of light shot through to the screen and an evening spent at the movies was a severe strain on the eyes, due to the constant reflection of those light rays, each one a shock to the visual organs of the audience. This, fortunately, has been corrected. The first factor, the projector has reached such a state of development that if any charge be made against visual instruction as a menace to the eyes of the public, the blame will not be laid to the machine. It is obvious then that since the eyes are so important, the screen causing the least strain upon them is the one that should be chosen, especially by educators, upon whom the public depends for its counsel in matters pertaining to mental and physical health.

Educators need not be told that fully 80 per cent of the population have eyes that show some deviation from the normal. Yet the sight of the eye is the most precious of our senses. Through the eyes we learn most and can teach most and through them we may suffer if they be defective or ill used. To quote an authority on the subject, sight has determined the very form of man; the upstanding frame, the free acting arms, "his fair large front," the diminished snout and the developed chin are all features related to sight. More striking still is the massive brain and the cunning craftsmanship that are the fruits of perfect two-eyed vision. The influence of sight on the whole attitude of the child, both mental and physical, is so great that no pains should be spared to secure the eyes from injury and to remedy those defects that may be inherent in their working. Blindness is a calamity few can weigh.

It is of interest to note that the first step in school hygiene, and all this has meant for the health and happiness of youth, was made in relation to the eyes.

There must be a challenge in these facts to every exhibitor of motion or stereopticon pictures. It is not the purpose of this article to suggest that visual instruction or entertainment is a menace to the eyes, but that the equipment used in the visual education movement be considered in relation to its effect on eye health. Understanding the causes and effects of eye strain, there can be no question but that a too highly or unevenly illuminated screen, or one that is built on the other extreme, not sufficiently illuminated, is bound to have an undesirable effect on the eyes, to say the least. The ideal screen is one that provides good illumination, prevents distortion, fade-away and dazzle and gets out of the film or slide all that the makers of projectors and expert photographers offer to the exhibitor.

One of the important points to consider in the selection of any screen is the size required. Figures III and IV give tables for the selection of a screen for both film and slide projection.

Photo courtesy Atlas Educational Film Co.

Yokes of oxen still hold out in the forest, although tractors are frequently used to "snake" in the logs. This is the first step in the journey from the log to furniture

"A Romance of the Hardwoods"

From the tree to quarter-sawed lumber of veneer is shown in this film of the hardwood lumber industry

THE art of dramatic directors, camera men, historians and writers has been utilized to dramatize for the millions of people who attend the movies in the story of the hardwood industry. "A Romance of the Hardwoods," a two reel picture produced by Atlas Educational Film Company of Chicago, has cast as its star the forest tree, that woodland monarch who Joyce Kilmer says for centuries "has worn a wreath of robins in its hair and intimately lived with rain." The history of civilization has always been closely related to the progress of the timber industry, but between the forest tree and the finished phonograph cabinet, the automobile, the set of living-room furniture, lies a story.

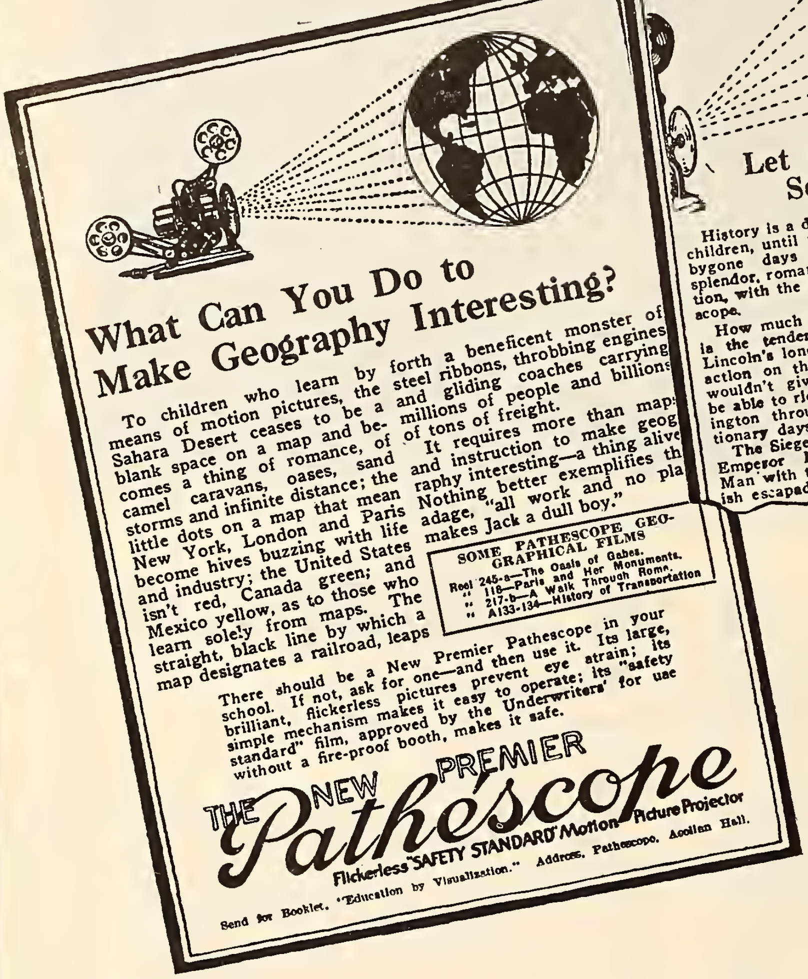
"A Romance of the Hardwoods" was filmed for the Trade Extension Department of the American Hardwood Manufacturers' Association, and has received the endorsement of such distinguished educational institutes as California University and Iowa State College of Agriculture and Mechanical Arts. It has treated the story of hardwood from the dual viewpoints of education and art. Many of the scenes are filmed in the Tennessee mountain regions and are remarkable examples of camera art.

The first stage in the process of converting trees into interior trimmings is cutting down the timber with great cross-cut saws, a tree of average size requiring fifteen minutes to fell. A notch is hewn in one side so that the tree will fall in the right direction. The timber is then sawed into log lengths and picturesque oxen teams driven by bare throated negroes "snake" them through the forests. This is perhaps the most arduous chapter of the story. Often the mud is knee deep and it is necessary to utilize tractors. The lumbermen frequently find the railroad tracks two or three feet under water, and are obliged to stop and build spur tracks. The tractor crashes its clumsy way over steep grades, through muddy valleys and over rough underbrush. In the dense east and mid-southern forest of the United States are oftenest found the red gums and poplars that make the finest types of polished cabinets.

The logs are carried into the log yards on paths or skidways, and in the case of large operations steam skidders are used. Steam cranes lift the timber into the mills. Sometimes when waterways are available the logs are shot into the mills, the loggers acquiring skill and daring in riding the logs. The timber is loaded on trucks and washed after being propelled onto log decks. It is then pushed by steam power on saw carriages for sawing into boards or for quarter sawing. By means of saw-edging machines it is trimmed to the standard size, inspected and graded by experts, and piled in the yards for air drying. The length of time necessary for kiln drying is determined by the moisture content.

Veneers are obtained either by rotary cutting, sawing or slicing. The logs are steamed in great vats, then the bark is easily removed. Rotary cut veneer comes off in beautiful thin slices. The final steps in the process come when it is mechanically dried, put under pressure, so it will not curl or split, and the finished hardwood is ready to be shipped to the consuming manufacturer.

In educational circles it will be realized that these two excellent reels have an even greater worth in the class room than in the theatre. As a factor in bringing the basic operations of lumbering into any of the woodworking shops, this picture can not be surpassed. Classes in the elementary departments will be impressed by the magnitude of the industry, vocational departments by the methods used throughout the work and the college will appreciate the economic side of such a picture in the field of commercial geography.



What Can You Do to Make Geography Interesting?

To children who learn by means of motion pictures, the Sahara Desert ceases to be a blank space on a map and becomes a thing of romance, of camel caravans, oases, sand storms and infinite distance; the little dots on a map that mean New York, London and Paris become hives buzzing with life and industry; the United States isn't red, Canada green; and Mexico yellow, as to those who learn solely from maps. The straight, black line by which a map designates a railroad, leaps forth a beneficent monster of steel ribbons, throbbing engines and gliding coaches carrying millions of people and billions of tons of freight.

It requires more than maps and instruction to make geog raphy interesting—a thing alive Nothing better exemplifies th adage, "all work and no pla makes Jack a dull boy."

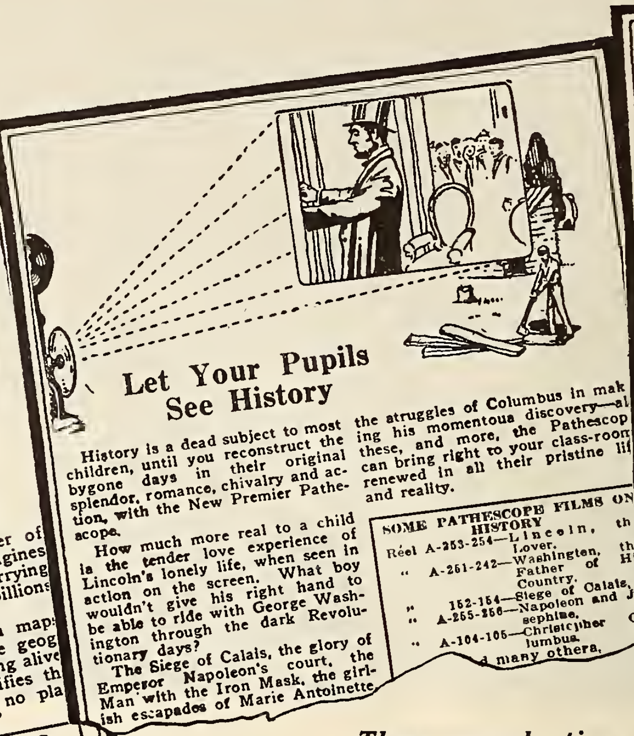
SOME PATHESCOPE GEOGRAPHICAL FILMS

Reel 245-a—The Oasis of Gabes.
" 118—Paris and Her Monuments.
" 217-b—A Walk Through Rome.
" A133-134—History of Transportation

There should be a New Premier Pathescope in your school. If not, ask for one—and then use it. Its large, brilliant, flickerless pictures prevent eye strain; its simple mechanism makes it easy to operate; its "safety standard" film, approved by the Underwriters' for use without a fire-proof booth, makes it safe.

THE NEW PREMIER Pathescope
Flickerless "SAFETY STANDARD" Motion Picture Projector

Send for Booklet, "Education by Visualization." Address, Pathescope, Aeolian Hall.



Let Your Pupils See History

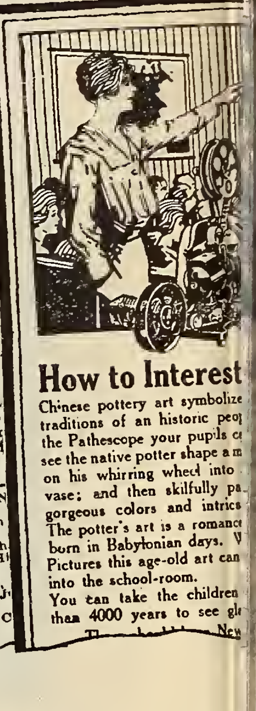
History is a dead subject to most children, until you reconstruct the bygone days in their original splendor, romance, chivalry and action, with the New Premier Pathescope.

How much more real to a child is the tender love experience of Lincoln's lonely life, when seen in action on the screen. What boy wouldn't give his right hand to be able to ride with George Washington through the dark Revolutionary days?

The Siege of Calais, the glory of Emperor Napoleon's court, the Man with the Iron Mask, the girlish escapades of Marie Antoinette the struggles of Columbus in mak ing his momentous discovery—al these, and more, the Pathescop can bring right to your class-roon renewed in all their pristine lif and reality.

SOME PATHESCOPE FILMS ON HISTORY

Reel A-253-254—Lincoln, th Lover.
" A-261-242—Washington, th Father of Hi Country.
" 152-154—Siege of Calais.
" A-255-256—Napoleon and J sephine.
" A-104-105—Christopher C lumbus.
d many others.



How to Interest

Chinese pottery art symbolize traditions of an historic peo the Pathescope your pupils c see the native potter shape a m on his whirring wheel into vase; and then skilfully pa gorgeous colors and intric The potter's art is a romanc born in Babylonian days. Pictures this age-old art can into the school-room.
You can take the children than 4000 years to see gl

These reproductions are from the first six advertisements of a series now appearing in the New York Globe, to

Appealing to the

as well as the more tractable and studious. It is evident that what will attract and hold the interest of the child with a mental "wanderlust," will also have immeasurable educational value for the "ninety-and-nine" more manageable children who, because of their eagerness and tractability, are just so much more receptive to vivid impressions. And the impression through the eye is many times more vivid than through the ear.

Besides, all of the children are required to learn of scores of things which ***cannot*** be adequately described. At best, a description of something never seen, however minute and replete, leaves even adults groping aimlessly for a mental "picture." How then ***can*** the child gain clear mental concepts of such things as foreign peoples, customs and lands useful but unfamiliar trades; the gorgeous wonders of nature; the progress of time through the industries?

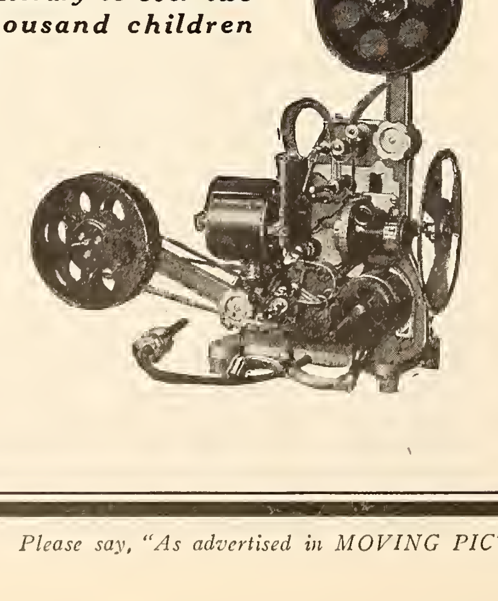
Motion pictures supply this need in a way that stimulates the pupil's imagination without giving it unauthorized license. They arouse his interest and stamp upon his memory picture-lessons he never forgets.

A New Premier Pathescope in a school places at the teacher's command the Pathescope Film Library containing the largest assortment of ***available*** educational and entertainment films ever offered, as is indicated by the following

Condensed List of Pathescope Educational Films

The Pathescope Co
of America, Inc
Willard B. Cook, Presiden

Over 100 of the public schools in New York City have been using Pathescope projectors for the last five years, showing educational reels from the Pathescope Film Library to over two hundred thousand children every week.



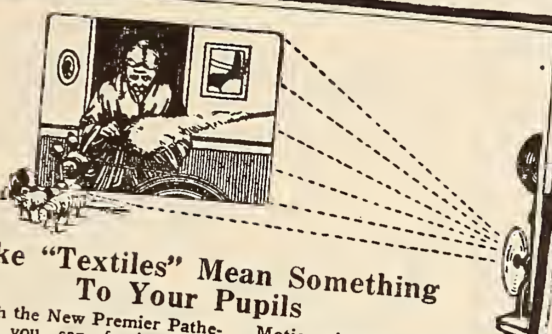
PATHÉSCOPE
"SAFETY STANDARD"
THE PIONEER
OF
SAFETY PROJECTION

ils in Useful Arts

pt. You can discover, with them
ateries of modern glass cuttin
an give them a glimpse at th
glass blower twirling a flask in
on the end of his long blow-pi
art that has oever changed.

E PATHESCOPE FILMS O
USEFUL ARTS.
385—Chinese Porcelain an
Art Pottery at Kat-K
173—Manufacture of Sev
Porcelain.
687—Expert Glass Blow
A326—Cut Glass Industry.

e in your school. If not, as
nt, flic



Make "Textiles" Mean Something To Your Pupils

With the New Premier Pathescope you can fascinate the children with the interesting mechanical processes that have made the old-fashioned spinnet, on which Grandma used to spin her yarn, now only a curio for children to wonder at.

With it you can show the industrious little mulberry-eaters of China making silk for pretty hair-ribbons.

With it you can bring right into the class-room the great fields of fluffy cotton bolls that gave birth to the thread mother uses, and the cloth for Johnny's shirt.

Motion pictures help the children to visualize the life and energy of a world of people engaged in making the things of common use. They furnish a relaxation both instructive and interesting.

SOME PATHESCOPE TEXTILE FILMS.
Reel A-364 (b)—How Grandma Lost Her Job.
" A-393-7—Cotton, from Seed to Wearer.
" A-432-4—The Manufacture of Worsted Dress Goods.
" A-377-a—Lace Making.
" 157—Silk Culture in Cambodia.
and

Teach Botany With a Pathescope

How the rapturous youngsters twist and turn excitedly as a fly struggles to free itself from the pricky "innards" of the pitcher-plant, whose juicy treasure has lured him to his death!

How their eyes grow big with wonder as a motion-picture takes them to view the sea-anemones, sponges, and coral rocks, far under water!

With what fascinated interest they watch, as on the screen a seed is planted, the sprout penetrates the ground and the stalk, leaves and flowers appear—actually growing before their eyes!

Any rainy day—or any other day—you can grip the attention of even your dullest scholars and offer an instructive relaxation to all of them, by showing motion-picture films of plant life and habits with the Pathescope.

SOME PATHESCOPE BOTANICAL FILMS.
Reel 816—Insect Eating Plants.
Reel 37-B—The Sea-Flowers.
Reel 202—A Plant with Nerves
Reel 553—Birth, Life and Death of Flowers.
and many others.

illustrate various ways in which the New Premier Pathescope can be of particular value in

"Difficult" Child

Africa	6
Agriculture	29
Air	9
Animals	52
Arizona	6
Birds	10
Botany	9
Brittany	5
Canada & Alaska	6
Chemistry	16
China	12
Cuba	5
Domestic Art.	9
Domestic Science	22
East Indies	7
Egypt	8
Electricity	5
Fish & Fishing	30
Florida	7
France	48
Geography	107
Germany	6
History	15
Hygiene	9
India	20
Industry	78
Italy	16
Japan	8
Literature	21
Manners & Customs	22
Norway	1
Panama Canal	2
Religious	26
Russia	9
Science	30
Sicily	3
Snakes & Monkeys	4
Spain	6
Sweden	6
Switzerland	1
United States—No. & E.	18
United States—So. & W.	9

and many others of miscellaneous classifications.

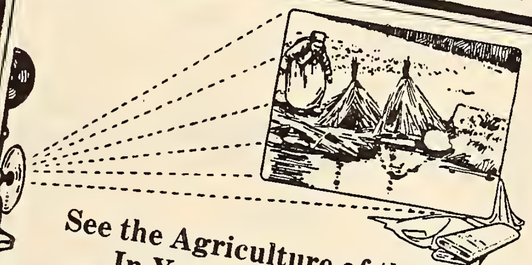
These are all printed on "Safety Standard" film, approved by the Underwriter's Laboratories, Inc., for use in the New Premier Pathescope projector, without a fireproof enclosing booth. ***They are safe.*** Ordinary inflammable film should never be used in the presence of children, without the exercise of every possible precaution. It is dangerous when carelessly handled.

The New Premier Pathescope is ***so exquisitely built*** that its large, brilliant, clear and absolutely flickerless pictures amaze expert critics, yet is very simple to operate.

Let us demonstrate the New Premier. Come and operate it yourself.

Write for address of nearest agency.

Suite 1806 Aeolian Hall
New York City
Agencies in Principal Cities



See the Agriculture of the World In Your Own Class-Room

"Dixie," or the Philippines, where the sweet sugar cane grows; far-away India, Ceylon, Formosa and Japan, where the fragrant aroma of the tea-plant fills the air; age-old China, where rice forms at once a diet and an industry—these are treasures of interest the New Premier Pathescope will bring right into your class-room. It is an Arabian "magi carpet" that will transport the children to the hempfields in old Brittany, or to cultivate rubber in Malay. It will carry them down among the Indians of Guiana to see tapioca grow, and to far-east Borneo to watch giant sago trees felled.

Such lessons in agriculture are never forgotten. Children actually live through these fascinating experiences, which furnish a most enjoyable form of instructive relaxation.

SOME PATHESCOPE AGRICULTURAL FILMS.
Reel 73-A—Gathering Hemp in Brittany.
" 77 —Sugar Cane Inductry.
" 84-B—Tea (Gathering and Preparation).
" 394 —Rice Cultivation in the Far East.
And many othere.

There should be a New Premier Pathescope in your school. If not, ask for one—and then use it. Its large, brilliant, flickerless pictures prevent eye strain; its simple mechanism makes it easy to operate; its "Safety Standard" film, approved by the Underwriters for use without a fireproof booth, makes it safe.

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How Our Church Uses Moving Pictures

(*Continued from page* 16)

for the church will remain the same for the next ten years.

The same conditions hold true of many other pictures. They have lost their novelty for the theatregoers, but they still have their inspirational and educational values and it is for these that the church buys a picture. Therefore, a large number of historical pictures, literary classics, etc., can be secured at a very reasonable rate. Any film exchange will be glad to furnish a list of such pictures, together with prices. We have found that we were able to get pictures that were entirely satisfactory for from $7.50 to $15.00 for a five and six reel feature with war tax added. On one or two occasions we have paid as high as $35 for special features. These big features have always been chosen for those occasions when we could be sure of showing to large audiences of adults.

Our average program costs us $10 to $12.50; our average audience ranges from 450 to 650 with occasional crowds of 900. Our afternoon collections (children's audiences of 150 to 250) average $2.50 and our evening collections (adults and children, 300 to 500) range from $8.00 to $20. Our community is made up of the middle class people with little or no wealth. The largest collection we have ever had was $48.90 with "Les Miserables," and the smallest was $6.35 on a stormy night.

We finance our programs entirely on the basis of collections. During the social programs we usually take the collection between the third and fourth reel. We have found this by far the most opportune time. When we use pictures with the Sunday evening service we follow the same principle if the picture is a multiple reel affair. If it is a single reel we take the collection at the regular time regardless of the picture.

I have found that it is possible to stimulate the giving by an appropriate remark or two concerning the actual service that the picture program is rendering. I frequently tell the audience just what the program is costing, adding to the film rental a reasonable amount for the other legitimate expenses. I have found that such an announcement, followed by a statement to the audience of the amount received through the collection has a fine effect. Such frankness develops a feeling of confidence. The people begin to know what is expected of them. We have found that we can almost regulate the collections to the amount of the expense in this way. We have found it necessary to exhort children a little for it is a bad thing to allow them to think they can get everything for nothing. While we admit children free, we insist that they ought to feel responsible for giving some amount, however small. I believe a church will find it is better to allow some few children to come regularly without paying anything than to lose the advantage of having it known that no child is ever barred for the lack of money.

Another means of stimulating the giving is to tell some story of actual results that have come from the picture program. In one case a boy was influenced to go back to school. I told the story briefly, disguising all indentities, and then inquired, "Is it worth while to keep this entertainment program going if we get this sort of results?" This question resulted in an increase of several dollars over the normal collection. We have over 900 season tickets out among the children of our community. I recently said, "Your contributions have made it possible for us to extend this privilege to 900 children. Your contribution tonight will keep our doors open another week." This simple statement was worth several dollars. The thoughtful superintendent of a program will think of many such suggestions that will have the right effect.

Several years of experience in this line of work have convinced me that the public is willing to pay the cost of such an enterprise conducted without thought of profit. If it renders a contribution to the community it will find the people in the community who will be willing to support it. As Dr. Charles Stelzle once said: "When the church builds up the people, the people build up the church."

"The Living Book of Knowledge"

THE motion picture encyclopedia, "The Living Book of Knowledge," which is being fashioned out of Charles Urban's monumental library of film and which will embrace thousands of reels, is being edited with amazing progress. Films are already available in large numbers in a fair variety of subjects.

Believing that educators and persons generally interested in visual education will be interested in such an available list, Mr. Urban's offices have compiled a list of reels that are immediately available. An average of from four to six reels are being added to "The Living Book of Knowledge" each week. These are reviewed regularly by the National Board of Review.

There are in the library what is being used as a basis for "The Living Book of Knowledge," more than 2,000,000 feet of film and this immense collection is constantly growing by the reason of the addition of fresh negatives from all over the world.

Eight New Films for the Church

EIGHT new Biblical pictures have been completed by the International Church Film Corporation and soon will be shown in churches using this service. The new films include the following, "The Temple Builders," "The Beam in Thine Eye," "The Struggle," "The Price," "Who Loseth His Life," "The Widow's Mite," "His Birthright," "Pharisee and Publican." Each one tells a dramatic modern story to which color and force are given by cut backs of the original Bible story providing the theme.

"The Temple Builders" is typical. It is the story of an educator whose life dream has been to found a college. The opportunity apparently comes, but with it there is a restriction which would mean the sacrifice of certain ideals. Rather than violate his cherished principles, the educator relinquishes his hope. His son, however, like Solomon, the son of David, is chosen to materialize the long-planned dream. The cut back in this picture shows Nathan, the prophet, telling David the vision of the Lord, who said, "I will raise up thy seed after thee. . . . He will build me an house, and I will establish his throne forever."

"The Price" is based upon the fifth chapter of the Acts, the story of Ananias and Sapphira. "Who Loseth His Life" is a modern story drawn from Matthew, 10:39: "He that findeth his life shall lose it, and he that loseth his life for my sake shall find it." The incident of the widow's mite is one of the most widely quoted—the poor woman who of her penury "hath cast in all the living that she hath," and the picture based on it is convincing.

"Pharisee and Publican" is a modern parallel to the story of the man who exalted himself before the Lord and the one who, with downcast eyes cried, "God be merciful to me, a sinner." The picture shows two young men, one boastful and overconfident, the other quiet and unassuming, both suitors for the hand of the same girl. "His Birthright" is the old story of Esau and Jacob, who sold his birthright for a mess of pottage. In modern settings, it discloses two brothers, one of whom gives up his big opportunity in his father's business to his younger brother for a few pieces of gold.

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STANDARD GOLD TYPEWRITER SLIDE
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How to Make Quick, Neat Slides
1. Insert in your Typewriter
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4. Project on the screen
All in a few minutes with
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A Sign of the Times

THE world of industry and education are rapidly making use of the motion picture to help solve their problems. To aid in this the Picture Service Corporation has a trained staff whose object is to represent the picture owner's interest to prevent waste, mistakes and expense in producing a picture and assure in advance a successful picture properly designed and full of interest.

Several of the men connected with the organization are well known in the newspaper and motion picture world. This includes: William M. Handy, for fifteen years the feature editor of the Chicago Tribune, is the human interest expert; Lyne S. Metcalfe, formerly general manager of MOVING PICTURE AGE, is industrial scenario writer; Rowland Rogers, formerly editor of Paramount and Goldwyn Pictographs and production manager of the Bray Studios. Mr. Rogers was formerly chairman of the producers' committee which put instructional pictures into New York public schools and is now chairman of the Curriculum Committee which passes upon the subject matter.

In producing a pedagogic or instructional picture or an industrial for sales, advertising, production or morale purposes, this staff of experts consults and furnishes synopses, plans of campaign, scenarios, continuities, supervises construction including proper sub-titling and editing. An owners' service company to design industrial and educational pictures is another sign that the time is not far distant when the motion picture will be more widely used outside of motion picture theaters than in.

PREACHERS are DELIGHTED
WITH OUR GREAT RELIGIOUS PICTURES

SATAN'S SCHEME—a dramatization of Optimism.

THE GREAT MIRACLE—A tremendous sermon on Immortality.

THE PROBLEMS OF PIN-HOLE PARISH—A wonderful Missionary sermon.

AFTER THE FALL.

LITTLE JIMMY'S PRAYER and

Our "SCREEN SERMONETTES." These present the Gospel on the Screen.

EDUCATORS SAY
No better Educational film has been made than
EDUCATION
A pageant showing the progress of Education in all ages and nations.

CHILDREN are delighted with JACK THE GIANT KILLER

EVERYONE
is satisfied with our clean comedy, scenic, educational, religious, ethical and entertainment films.

Let Us Solve Your Film Problems

NEW ERA FILMS
21 East Seventh St. CHICAGO, ILL.

Movie DA-LITE Screens

for

Schools, Churches and Assembly Halls

Our children's eyes deserve protection by the use of the best screens made.

DA-LITE screens will prevent eye strain and double the intensity of your pictures.

Mounted on HARTSHORN rollers and made from the best material—in gold or silver-tone—DA-LITE screens may be rolled up out of the way when not in use. Rolling does not crack or blister them.

DA-LITE screens are used in the best theatres and schools, where perfect projection is paramount.

Why not use them in yours?

Write for Samples.

DA-LITE SCREEN & SCENIC COMPANY
922 W. Monroe St. Chicago, Ill.

One Way to Get Better Motion Pictures

Policies and practices used by the National Motion Picture League in its campaign of encouraging better motion pictures. Its list of approved pictures begins on page 36 in this issue

By Adele F. Woodward
President, National Motion Picture League, Executive Offices, New York City

ONE of the most forceful "silent teachers" of our present age is the motion picture. While the primary function of the motion picture in the theater is to entertain and amuse, the screen speaks with an authority especially to the immature and uneducated, the tremendous influence of which it is difficult to estimate. In order to be accurate in judgment upon pictures, it is necessary therefore to take into account the moral effect produced.

Heretofore in the production of motion pictures, melodrama, one of the crudest forms of the dramatic art, has been employed. The legitimate stage has been gradually discarding this form which is unnatural in situation or action, and it is to be regretted that melodrama has been revived to such an extent in motion pictures.

Miss Edna Dean Baker, president of the National Kindergarten and Elementary College, gives the psychological reaction as follows: "It has been well said that far too many of our moving pictures feature the three v's—vice, vulgarity and violence. Too often the essence of the story may be summed up by one or two or all three of these words. Such pictures play upon the baser emotions, stirring the passions of lust, hate, fear or greed. False standards of living are created and wrong ideas of the moral status of society result. Inspired by these emotions and misled by these ideas the observer again and again goes out to add to the sum total of human misery rather than to contribute to the uplift of the social order."

Perhaps the fact that melodrama, which constantly causes the mind to dwell upon unpleasantness, has attracted and is attracting millions of our people, young and old, rich and poor, indicates what a potent medium this new invention proves to be. If people will sit for hours watching suicide, cowardice, murder, jealousy, vulgarity, how much more will they be attracted to pictures presenting courage, self-respect, heroism, sports, fun. This latter type has already proven its worth as a box-office success. To those who are seriously studying the motion picture, with an unbiased mind, there is no doubt that the virile, wholesome, clever picture is becoming the much-sought-after picture of today. People have surfeited of the bestial and sensuous and they are actually seeking wholesomeness. One hears on every side nowadays that certain pictures "must be good because the stars playing in them usually play in clean pictures," and other similar statements.

Difficulties in Deciding What Is Good

It would be expecting too much, it seems, to believe that everyone should agree as to the technicalities of good and bad pictures. Of course, all desire to eliminate the grossly immoral. But who shall decide upon the middle ground—upon the subleties—as to whether an incident or a picture as a whole has an immoral or a moral effect? There apparently exists the condition where two sincere minds will take exactly the opposite viewpoint upon a picture or a detail of a picture.

The chief cause of this divergence of opinion usually indicates a wide difference of view-points on other things. Often this difference is caused by the study of psychology on the one hand, and the lack of study of this science on the other. It often indicates religious training, as against no religious training. Many times people will condone an act, because in their own lives, they are doing the same thing. One who would tell a lie when cornered, certainly would not naturally be very severe in his condemnation of lying.

But the chief cause of this great confusion of thought rests in the old-fashioned belief that to show all the horrors of evil will prevent people from doing evil. Although this method of turning people from their evil ways has been condemned by psychologists for years, yet the wonder of it is that the belief still persists. It is still seen in the attitude of many parents toward their children. Parents are becoming aware, however, of the fact that they should not say "Don't" to a child. There has been a good deal of publicity directly to parents and teachers on this subject of negative teaching. The general public as such, however, have little knowledge of the pernicious effect of this method. If all pictures were actually positive rather than negative in their teaching, little else would need to be eliminated.

Why Negative Teaching Harms

Negative teaching has become obsolete because it was discovered that it had the opposite effect from that desired. So strong are first impressions, that the incorrect way of doing a thing, if presented first, will make a more lasting impression than the correct method, presented last, although the latter method may be emphasized. The wrong impression cannot be entirely erased and the correct impression rarely, if ever, wholly supplants it. A teacher may write upon the blackboard the name of one of our months, spelling it "Moy." Even if she immediately erases the middle letter and places the correct one there, she has much more difficulty in substituting the correct spelling in the minds of her pupils then she has in erasing the wrong word.

The chief difficulty in this method is that, to the immature or uneducated, the lure of the thing prohibited, the desire to imitate and the flabbiness of the unawakened moral sense presents a real menace to public welfare. There is no doubt that a clever criminal, successfully evading the law through five thousand feet of film, although he may fail during the last thousand feet, elicits a certain amount of admiration, the effect of which is unwholesome. He may outwit the servants of the law ten times, whereas the law outwits him only once, when, during the thrilling climax, the victor of many hair-breadth escapes meets his final defeat.

Quoting Miss Baker again: "The play or the story should present a satisfactory moral whole. In other words, no matter what negative elements are included in the working out of the plot, the issue should be morally sound—the good, the pure, the true should triumph ultimately. The bad, the untrue and the impure should never make the final goal by trickery, ridicule or force. While any portrayal of life that is honest must include shadows, must show an occasional eclipse of the sun, and must echo the thunders of some storms, yet these

(*Turn to page* 40)

Religious Films for the Parish Auditorium

"IN THE DAYS OF ST. PATRICK"

In Five Parts and an Epilogue

This inspiring picture is strictly a religious reproduction of the life of St. Patrick. It is **not** a propaganda and has nothing of a political nature in it.

"In the Days of St. Patrick" is produced in Ireland upon the actual spots recorded in history, by the Kilester Productions, under the personal supervision of Norman Whitten, with the research assistance of Rev. W. McSweeney of Dublin.

HISTORICAL
INTERESTING
FOR
EVERY CHURCH
AND SCHOOL

THE ROSARY

This famous play can be made a great success for the parish auditorium. It is founded upon an ideal. It is human, intensely interesting and thrilling.

Each reel is full of interest, pathos and gratifying entertainment. The picture is as full of interest as the spoken drama and the great book ("The Rosary") itself.

Write today for full information.

When writing for the above films please advise about when you wish to show them.

MATRE'S LIBRARY OF FILMS
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Matre's Library of Films

A comprehensive series of films *reviewed* from a Catholic viewpoint. Parishes and Societies can show motion pictures profitably.

Write us for full information.

Supplying Instructional Films to Northwest

THE Ellison-White Chautauqua System, whose activities cover the West, Canada, New Zealand and Australia, has entered the distribution of educational films, for the time being in its western territory only. For many years this immense organization has maintained a close contact with the school, church and educational field through its lyceum and chautauqua work. The new department is under the management of Ralph J. Staehli, who has been active in the educational film field since 1915, when he prepared and exploited more than 30 subjects for the State of Oregon at the Panama Pacific Exposition.

It has already made contracts with several producers of films suitable for the field and has collected a complete library of western educational and industrial subjects which it is now distributing. In connection with the films, suitable lecture material will be furnished, where desired, so that the fullest benefit in class room use can be obtained. Numerous schools in Oregon and Washington have well-equipped projection rooms and the further use of films waits only for the production or distribution of the suitable material.

Tagore to Invade Motion Pictures

SIR Rabindranath Tagore, the internationally famous Bengali poet and dramatist, has given the motion picture rights of all of his plays and stories to Miss Laurel Miller.

Tagore is called the Shakespeare of India, and it is his poetic genius that won him the Nobel prize in 1913.

The illustrious seer sees in it the means of unifying the ideas of the world. Through this medium only can East meet West and West meet East at least in idea, to mutual edification.

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Makers of Hi-Art Durable Lantern Slides for every purpose.

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Send Stamp for "A Little Talk" by Thomas Bedding.

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PATENTED

Typewrite
Like a letter!
Costs no more!
For Visual Instruction
50-Radio-Mat Slides $2
Patented
Accept no substitutes

RADIO MAT SLIDE Co. MAKERS
121 W. 42 St. NEW YORK

For Sale by all Leading Dealers

Safety Lessons on Slides

RECENTLY the Milwaukee Association of Commerce investigated the subject of industrial accidents. They found that many were due to improper clothing, inadequate protection, and ignorance of the proper method of safeguarding. This brought a request for enlightenment with the result that a speaker was brought into Milwaukee to give a series of talks to the factory executors, safety engineers, and foremen. In behalf of this movement B. W. Nutt, president of the Safety Equipment Service Company, Cleveland, one of the pioneers in the designing of special protective industrial clothing spoke before 800 foremen one night as a part of the safety division's course for foremen, and the next afternoon addressed 200 executives and safety engineers who are enrolled in the school of industrial safety. Industrial concerns could profitably give similar talks to their employees.

Stereopticon lectures, showing what the centenary is doing in the way of inventment and reconstruction, are being given in various Methodist churches. All subscribers to the centenary are interested in learning officially through these lectures what disposition is being made of this fund. The church considers itself a trustee of this fund and is thus making an illustrated report at the end of the year.

Procrastination in returning films or slides may inconvenience the church or school to receive them next. Remember you are "next" when waiting.

Using Instructional Slides
in Club, Church and School

If you cannot find slides for your special needs write our Service Department.

Visual Instruction in Oklahoma

LANTERN slides and films of the legislature in session have been added to the Library of the Department of Visual Education at the University of Oklahoma under the direction of Prof. J. W. Shepherd, head of the department. Films of various state industries and one depicting the class routine and activities of the University of Oklahoma are being outlined and will be prepared as soon as funds may be obtained for the department.

Fifty lantern slides to be used in connection with a lecture on consolidated schools in Oklahoma are being prepared by the visual education department and will be furnished to any schools or county superintendents wishing material on consolidation. The slides are being made from material furnished by the school superintendents and principals of consolidated schools over the state.

The Oklahoma Visual Education association now has fifteen programs suitable for educational instruction and entertainment to be distributed among the twenty schools which are members of the association.

The fifteen programs feature the following pictures: Silas Marner, Cricket on the Hearth, Mill on the Floss, Robin Hood, Adam Bede, Lafayette, We Come, Vicar of Wakefield, Robinson Crusoe, The Legend of Sleepy Hollow, Rumplestilskin, Dog of Flanders, Lady of the Lake, Children's Hour, and Old England.

Besides the enumerated list there are thirty or forty reels of miscellaneous material available for occasional use by subscribing schools.

Preparing for Special Lectures

MANY ministers and teachers have collections of photographs either taken on trips or gathered at various times. If these are made up into slides thev can be used in giving an illustrated talk. Also throwing pictures on the screen where all can see them at the same time and while they are being talked about is much more satisfactory to all than for the speaker to hold them up while giving his talk and saying, "These will be passed through the audience so that all may see them." Practically all slide dealers will make slides to order from any copy.

That many educators and ministers have already taken advantage of this opportunity to give talks around over the country through the winter is well shown by the numerous newspaper clippings which come into this office making announcement of these meetings. The many requests for talks of this sort shows that there is opportunity for more special lectures. Practically every church or school can give at least five or six of these each winter, especially if there is but little opportunity for outside entertainment in the town. Clubs and other associations offer a large field also.

"Better America" Lecture for Night Schools

TO help in the work of Americanization at the Muskegon, Michigan, night schools an illustrated lecture entitled "Better America" was given by the superintendent. The lecture is one of a series which is being distributed by the Better American Lecture service of New York. Slides and a written lecture are provided.

The lecture was written by Dr. Newell Dwight Hillis, mainly for the purpose of pointing out the folly of bolshevism. The idea that men who have made great inventions or discoveries have benefited the human race, although they reaped large profits for themselves is brought out in several instances in the talk. As illustrations of these ideas, slides of Enrico Caruso's high domed throat, of Rodin's statue, "The Thinker," of the cotton gin, the blast furnace, and of the reaper are shown. That men who invent these implements or in the case of Caruso, possess exceptional ability made large sums and also benefit mankind is explained.

The lecture was given in the school auditorium as a phase in the Americanization work which is being done in the night school, and proved greatly beneficial to the students. To give an appreciation of better America a social hour was also enjoyed and refreshments were served. It is proposed that next year the manufacturers of Muskegon bring the entire series of ten lectures to be delivered before the night school and factory workers in the city.

How Texas Promotes Visual Instruction

"NO school in the present age should be without projection equipment," says William R. Duffey, head of the division of visual instruction, University of Texas, in an official bulletin issued by the university. "Every small school should own a stereopticon and larger ones should possess motion-picture equipment which accommodates both slides and films."

In order to assist schools in buying projection equipment, the department has investigated the products of a number of concerns manufacturing both stereopticons and moving picture machines, and makes recommendations to local school officials on request. The university also lends slides and other materials to schools, clubs, churches, or any other responsible organization in the state, on the following conditions:

1. The use must be free to the people of the community, unless the money is to be used to purchase a lantern or slides, to pay the service fee or transportation charges, or for some definite school purpose.
2. Transportation both ways is to be paid by the borrower.
3. Repair and breakage of slides and lanterns while the equipment is in the borrower's possession is to be borne by the borrower.
4. Slides and lanterns are lent for a period of five days. All schedules are made up on this basis. If one person keeps the slides overtime, someone else will be disappointed. Special arrangements can be made with the department for an extension of time when desired.
5. Do not change the numbering on the slides. If you find it necessary to rearrange the slides for your lectures, kindly put them in proper order before returning.
6. Fill out the report blank furnished for this purpose. To save trouble, put the report blank, properly filled out, in the box when returning the slides. If the slides are shipped by parcel post, the report card must be sent back in a separate envelope as first-class matter. It is necessary for the division to make reports, including the number of people reached by the service. For this reason, the report must be returned, however small the attendance.
7. Any violation of these conditions subjects the user to removal from our service list.

The Rock County Medical Association recently were given an illustrated lecture in the Beloit, Wis., Y. M. C. A. by Dr. Milton M. Portis of Chicago.

Manufacturers of Commercial Slides

LANTERN SLIDES
for
Religious, Educational and
Entertaining Purposes
LECTURE SETS FOR RENTAL OR PURCHASE
35 Years of Recognized Supremacy
"Quality First"
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You Geography Teachers—

are you getting what you want in the way of slides?

Catalog E lists slides especially made and arranged to show Physical, Political and Industrial features (section by section) of the Western Hemisphere.

Lanterns to project them are $48.00 and up.

Ask for circulars.

Catalog E is free to any Geography Teacher.

McINTOSH STEREOPTICON COMPANY
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Slides of anything under the sun

Special Slides Made to Order

WE ARE PARTICULAR SLIDE MAKERS AND OUR WORK IS ALL HIGH GRADE. WE DO NOT UNDER ANY CIRCUMSTANCES ALLOW ANYONE TO HAVE SLIDES MADE FROM YOUR NEGATIVES.

Write for information on our

Lantern Slides, plain, toned or colored, from negatives or any form of copy. Technical Photography

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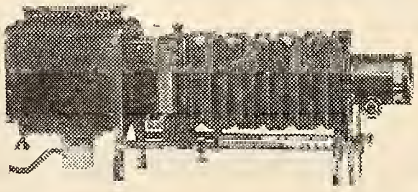
2063 East Fourth St. CLEVELAND, OHIO

A MAZDA BALOPTICON
FOR EVERY NEED
Complete Line of Stereopticon Lanterns, Slides and Supplies.
Slides and Lectures in great variety, loaned and sold.
Agents for UNDERWOOD and UNDERWOOD Slides.



Write for descriptive literature.

Send for our prices on The ACME PORTABLE MOVIE

Geo. W. Bond Slide Company, 4 East Lake St. Chicago, Ill.

Get this Photoplay for Your Church

Churches throughout the country are taking the opportunity to present in their communities the six reel Missionary Photoplay

"Problems of Pin-Hole Parish"

with its striking message and story. If you want to reach the people with a message which grips their hearts, which deals with the greatest of all subjects—the Christianization of the world, get this photoplay! Write now for a booking and particulars. The World Missionary Drama League, 1813 Stevens Bldg., 17 N. State St., Chicago.

SCOTT STUDIOS
24 East 55th Street, New York City
Highest Quality
Hand Colored Slides
We have facilities for largest orders.
Our Reference—We color all the slides for
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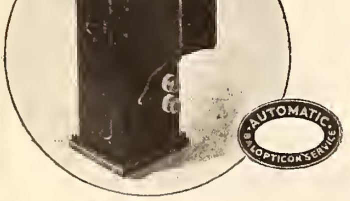
Agent for The Automatic Balopticon, which you will find advertised in this issue.

Automatic Illuminated Adv. Corporation



PICTURES are recognized as an essential feature of educational work. The AUTOMATIC BALOPTICON affords an effective medium of illustrating educational lectures.

Electric connection can be made to any 110-V. lighting socket. Low operating expense, silent in operation, mechanically right, sturdy construction. We furnish slide service from your copy. The AUTOMATIC BALOPTICON screen service will greatly assist educators and requires no operator. Equipped with remote control for lecture work.

Send for descriptive booklet and quotations.

25 Church Street, New York City

Slides made by
COLOR PHOTOGRAPHY

Reproducing colors and tones impossible to hand color.

Original paintings, cartoons, trademarks, etc., reproduced with great fidelity.

Cinema Screen Advertising Co.
51 Greenwich Ave. NEW YORK CITY

"Knights of the Cross Road"

By A. G. Balcom

Asst. Supt. of Schools, Newark, N. J.

THE Safety Patrol of the Newark schools is an organization of older boys and girls of the elementary grades under the joint supervision of the Board of Education and the Police Department. The particular function of the Safety Patrol is to station themselves about the school buildings for the purpose of safeguarding the children as they go and come from school. The Safety Patrol also co-operates with the principals and teachers in carrying out the discipline of the school. The first thought of making a film of this sort came when a report was made to the Board of Education that there was a wanton destruction of school property in different sections of the city by the rowdy element that gathered in the playgrounds and about the school buildings during the evening, and upon investigation it was found that the offenders were sometimes pupils attending the school where the damage was done. A suggestion was made that a film be produced featuring the Safety Patrol of the schools in the conservation of life and property. Miss Helen Grace Doherty, a teacher clerk in the Hawthorne school of the city, who had made a study of scenario writing, was consulted as to the character of the film. Miss Doherty, with the main purpose of the production in mind, linked up all the suggestions made and combined them into a perfectly human story that appeals to children and maintains close attention from start to finish.

There is nothing spectacular about it, just a natural unfolding of events that put over a message that has a powerful appeal. The setting of the film is the immediate vicinity of the Joseph E. Haynes school, which school, at the time the film was made, was said to have the finest Safety Patrol in the city. The characters are Otto H. Schulte, principal; Felix Dunn, Safety Patrol officer; Chas. A. McCall, supervisor of attendance, who first conceived the idea of a Safety Patrol; William Lacey, who represents the radical element of the school and is opposed to rules and regulations. Bill has no use for the Safety Patrol and is leader of the gang. He figures in breaking windows in the school and cares for nothing except his little brother, Sammy. In addition to the above characters there is Betty who, because she couldn't have a swing in the playground when she thought she should have it, starts to break it. She is told that when she breaks it she is depriving her playmates the use of it and destroying that which was provided by the city. Michael Barron, the Chief of the Patrol, plays his part well and becomes a hero when he rescues little Sammy from being run down by an auto. This is the turning point in Bill's career. He is asked to join the Patrol and distinguishes himself in rescuing a little boy who has been pushed into a bonfire.

The film ends with Bill being awarded an honor medal for meritorious acts. The film had an eventful run of one week, four showings per day, in the Newark theater and has been shown in the Newark schools to 50,000 pupils. It was shown at the Ninth Annual Convention of the National Safety Congress which met in Milwaukee recently. Requests for the film have come from the leading cities of New Jersey, as Jersey City, Bayonne, Paterson, Hoboken, and Passaic.

Those interested in the use of the film should get in touch with Helen Grace Doherty, Hawthorne School, Newark, N. J.

Whenever you delay returning films or slides you may be doing an injustice to the school or church next to receive them.

How to Use Ad Slides

Teaching Fire Hazard Reduction

CALIFORNIA schools and business organizations are being instructed in fire prevention by a representative of the board of fire underwriters. By stereopticon views many of the conditions responsible for the fire are pointed out and remedies suggested. At the schools the children are asked to carry the fire prevention suggestions to their homes. Perhaps it would be well for each slide library to add at least one or more slide sets on fire protection. This is a subject which can well be given at least once each year to all pupils.

Taking a Lesson from the Theatre

IN the announcements of almost any national or local drive of any consequence, such as the Liberty Bond sales campaign or the recent Near East Relief drive, mention is made of the part slides take in interesting the public and making the drive a success. If slides are of value in impressing these public efforts upon the audience why would not they be of similar worth in intensive local sales campaigns?

A study of the use movie theatres make of slides for promoting coming attractions is additional evidence of their value. Some theatres have even excluded other than their own because they have found that the returns to themselves from using the short intermissions for promotional work are greater than from renting the slide privilege. Since they have realized this value to themselves they have stopped pressing the sale of these privileges. Thus many former slide users have practically stopped using slides because of this lack of urge to buy the privilege. Instead of this slide users should stand emphatically for its continuation if they expect to take full advantage of all promotional opportunities.

In theatre promotional work frequent use is made of the suspended interested slide set, that is a set of two or three, occasionally more slides, which carry a message so connected that each anxiously anticipates the next and carries the climax on the last slide of the set. Many commercial slide users might find slide sets of this type profitable to them, too, because of the deep impression made by the interest and attention sustained through three slides instead of one.

Everybody Reads a Slide

WHILE in most cases slide advertising is an adjunct of other forms of publicity campaigns it has the same advantage as by mail solicitation in that it can be made sectional. For example, the distributors wish to make an intensive campaign in any one section of the country or city. Some of the methods of reaching only this section are by mail, by billboards, by circulars distributed from house to house, by newspapers, if any medium has practically exclusive circulation in that section, and by slides in the neighborhood theatres. Of these the slide circulation is practically the only one which the advertiser can be assured that everyone who sees it reads it, and of how many see it. Many mail circulars are not read, large numbers of the distributed "dodgers" are gathered up by children who follow the distributor, and there is no way to tell how many read billboards.

With a slide, however, the circulation is positive. It comes on the screen when the prospect is watching the screen. The room is dark and nothing distracts the attention from the slide message. For this reason slide circulation is practically the only method of advertising in which the actual readers can be numbered.

Manufacturers of Commercial Slides

Joseph Hawkes
147 West 42nd Street NEW YORK

America's Leading Specialist
in
Made To Order Slides

MY EXPERIENCE RANGES FROM SLIDES FOR AN ENTIRE GEOGRAPHICAL EXPEDITION TO AN INDUSTRIAL PRODUCT.

Attract-o-Scope

Let this machine picture your story

Perfect AUTOMATIC Daylight Stereopticon.

Capacity any part of 50 lantern slides.
Brilliant pictures. No assembling.
Compact! Ideal for exhibits.

Write

ATTRACT-O-SCOPE CORPORATION
E. Van Altena, *President*
29 West 38th Street, New York City

This, however, does not mean that slide advertising alone is to be the practice to the exclusion of any and all other publicity features. It is one of the methods of getting the message across and a sure method because the prospect cannot get away from it, it is in front of him and he has to look at it or close his eyes. With an attractively gotton up slide, preferably in color, he does not close his eyes.

The annual farmers' institute of Livingston County, Illinois, was held in a theatre because of the facilities for showing slides. The meetings were held in the morning and afternoon only and so did not interfere with the regular evening performance.

Through the auspices of the Great Northern railway, illustrated lectures are being given at various hotels and other places where travelers may be attracted and interested. These pictures show, in color, Glacier National Park.

More exceptional photoplays have been selected by the "Critique" Committee of the National Board of Review. The new list comprise Charles Chaplin's "The Kid," "The Great Adventure," with Lionel Barrymore; "The First Born," with Sessue Hayakawa; "Over the Hill," "The Love Light," with Mary Pickford.

Instructional Films and Where to Get Them

New Releases of Travel, Literary, Industrial, Topical and Comedy Subjects

Films for the Church, School and Club

The following list of approved pictures, reviewed, endorsed and listed by the National Motion Picture League with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

(See addresses of exchanges below)

FAMILY FILMS

Recommended for young people and adults

Bunty Pulls the Strings.* Reels, 6; producer, Reginald Barker; exchange, Goldwyn——Leatrice Joy and Russell Simpson. A comedy of Scotch life.

The Highest Law.* Reels, 5; producer, Ralph Ince; exchange, Selznick——Story of Abraham Lincoln and his son Tadd—incident during Civil War.

The Great Adventure.* Reels, 6; exchange, First National——Lionel Barrymore and Doris Rankin. A comedy adapted from Arnold Bennett's story "Buried Alive." In first part, cut scene of artist model on chair behind screen, also two sub-titles about nude Diana.

Edgar's Country Cousin.* Reels, 2; exchange, Goldwyn—— Booth Tarkington comedy. Edgar showing the country boys "How we do it in the city."

The Northwoods.* Reel 1; exchange, Fox——Comedy cartoon.

Bobby Bumps, Conductor.* Reel, ½; exchange, Famous Players-Lasky Corp.——Comedy cartoon.

Something Different.* Reels, 5; exchange, Realart——Constance Binney. A romantic comedy-drama with its idea based upon adventure. Cut sub-title, "satisfied with a post in any wet country," cut shooting scenes.

Mamma's Affair.* Reels, 5; exchange, First National——Adapted from the stage play by Rachel Barton Butler, Constance Talmadge and Effie Shannon. A study of a woman who allowed her nerves to get the best of her and how she was cured. Cut prologue. In reel 5, cut sub-title containing word "damned."

Boys Will Be Boys.* Reels, 5; exchange, Goldwyn——Will Rogers. A poor man receives a legacy and decides to be a boy again. In part 1, cut scene of boys playing craps.

Back from the Front.* Reels, 2; producer, Christie; exchange, Educational Films Corp.——Bobby Vernon in an aeroplane comedy. In part 2, cut scene of kicking.

CHURCH FILMS

My Shepherd.* Reel, 1; producer, International Church and School Film Co. Exchange, International Church Film Corp.——A picturization of the Twenty-third Psalm.

Blind Bartimaeus.* Reel, 1; producer, International Church and School Film Co. Exchange, International Church Film Corp.——A pictorial narrative based upon the familiar scriptural text.

The Lord Will Provide.* Reel, 1; producer, International Church and School Film Co. Exchange, International Church Film Corp.——Biblical story of the widow of Zarephath linked up with modern parallels.

INFORMATIONAL FILMS

Venice of the Orient.* Reel, 1; producer, Bray; exchange, Goldwin——Scenes of Manila, Philippine Islands, Manila Bay, queer sailboats, old light house, inside the harbor, the city—old and new quarters, Manila Hotel, Army and Navy Club, native women, one of the many canals running through the city, washing clothes and bathing in Pasig river, Bilibid prison. Cartoon—A Thrilling Drill.

Pathe Review No. 87.* Reel, 1; exchange, Pathe——Capital Travelaugh, "Such is life behind the scenes of the circus;" the making of a jelly roll; Pathe slow motion photoplay, training the jumpers, horses and rider at West Point; the beauties of the Zoo, reindeer, young elk, spotted deer, old man elk tames down when he loses his horns, spotted fawns and their elders in winter; Pathecolor, a wedding in Brittany, after the ceremony, ceremonial dance, ancient church.

Willing Captives.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Mounted specimens of wild animals, Canadian wild cat, prehistoric monster, gorilla and its family; a young gorilla objects to bars, baboon, ruffled lemur, Alaskan bear, Himalayan black bear, black bear cubs, cheeta or hunting leopard of India, tigers, leopards, lion cubs, full-grown lioness, lion resents the intrusion of the tiger, lion orchestra.

Charles Urban's Movie Chat No. 21.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Novices of the English Navy wrestling on battleship; a game of cricket, golf match at Pinehurst, North Carolina, football game in England, the Oxford-Cambridge crew swiftly driving their shells on the Thames, American 'Varsity crews racing on the Schuylkill, English dragons riding, wrestling on horseback, side-car race, auto race.

Wild Animal Study, No. 8.* Reel, 1; exchange, Beseler Educational Film Co.——Baby Seal becomes man's pet, California Sea-lion, Atlantic Walrus, great eared bat, found in Madagos car, the foot with its many claws, nail of the great toe closely resembles a bale-hook, in sleeping or taking a drink he hangs head downwards, head resembles a young deer.

Fine Feathers. They Forgot the Town.* Reel, 1; exchange, Educational Films Corp.——Chester-Screenics, New Jersey State Game Farm, showing the care of quails and pheasants and the necessity of raising them, when grown they are put in crates and taken in automobiles to the woods and released. They forgot the town, natural bridges of rock in Southern Utah.

Rockeries and Squawkeries.* Reel, 1; exchange, Educational Films Corp.——Chester-Outing. Pictures of night heron nest and young.

New Screen Magazine, No. 98.* Reel, 1; exchange, Universal——Tree doctors, trimming trees in park and replacing them; A Motion Picture pioneer, M. Louste, showing old and new motion picture camera, old and new films, etc.; our circus

(*Turn to page* 42)

Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films", Moving Picture Age's non-theatrical film directory which every subscriber has, pages 12 to 19 inclusive.

Argonaut Distributing Corp.,
71 W. 23rd Street, New York City.

Arrow Film Corp.,
Times Bldg., New York City.

Beseler Educational Film Co.,
71 W. 23d Street, New York City.

Educational Films Corp.,
729 7th Avenue, New York City.

Famous Players-Lasky Corp.,
729 7th Avenue, New York City.

First National Exhibitors,
6 W. 48th St., New York City.

Fox Film Corp.,
10th Ave. and 55th St., N. Y. City.

Goldwyn Dist. Corp.,
469 5th Avenue, New York City.

Harry Levey Service Corp.,
220 W. 38th St., New York City.

International Church Film Corp.,
920 Broadway, New York City.

Kineto Co. of America, Inc.,
71 W. 23d Street, New York City.

National Board, Y. W. C. A.,
600 Lexington Avenue, N. Y. City.

Pathe, Inc.,
1600 Broadway, New York City.

Realart Pictures Corp.,
729 Seventh Ave., New York City.

Select Pictures Corp.,
126 W. 46th St., New York City.

Selznick Pictures Corp.,
728 7th Avenue, New York City.

State Division of Food and
Markets
90 W. Broadway, New York City.

States Rights Exchange,
(Write to producer.)

Universal Film Exchange, Inc.,
1600 Broadway, New York City.

National Exchanges, Inc.,
398 5th Ave., New York City.

When you write for a film please say, "As listed in MOVING PICTURE AGE"

ANNOUNCEMENT

¶ *The Film Library Service* is prepared to distribute motion pictures through the outright sale of prints to non-theatrical users.

¶ Motion pictures for teaching should be owned—not rented. The text-book is owned by the school, not borrowed or rented. The film, to be used year in and year out, should also be owned by the user.

¶ *The Film Library Service* offers for sale reels on most school subjects.

¶ Send for particulars.

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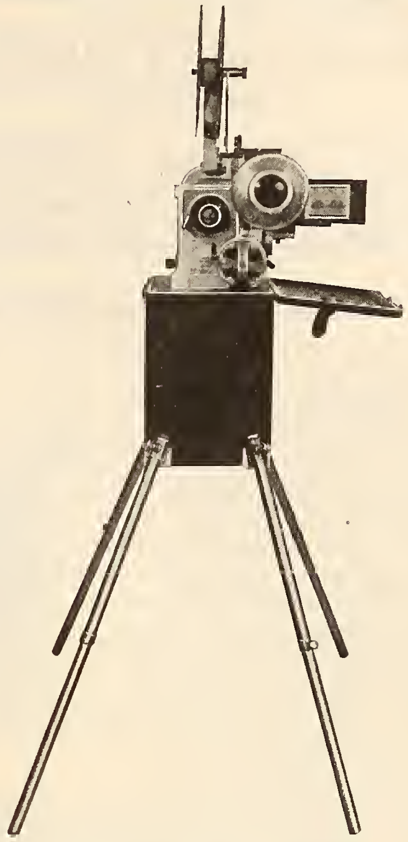
209 West 48th St. New York City



Model S-S-One

COSMOGRAPH

For use with SAFETY STANDARD FILM and LANTERN SLIDES

Model SS-1 is designed for use with Safety Standard non-inflammable film and accommodates either Pathescope or Eastman perforation.

Is equipped with Stereopticon Lantern Slide attachment and will accommodate any Standard 3¼ x 4 inch glass, paper or mica slides.

This Machine is ideal for Church or Class Room work and can be furnished with or without adjustable legs. Is regularly equipped with 400-watt Mazda special filament lamp. If desired, 600-watt lamp and lamphouse can be furnished for exceptionally long throws and where a larger picture is wanted for a slight additional cost.

Convenient to Carry—When the machine is packed in Carrying Case it condenses down to a size of about 12 x 18 inches. This case also acts as a housing for the lower takeup reel when in operation. The feed reel being on top of the mechanism allows the film to travel in a straight line and simplifies the threading. The weight of this machine is about 32 lbs.

Other Advantages—Can be used anywhere without the use of a fireproof booth.

We manufacture other model Portable Projectors and would be pleased to send more additional information; also our terms and prices and dealers' proposition.

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The Cosmograph Motion Picture Machine Co. Inc.

Established 1910 LEO E. DWYER, Gen'l Sales Manager

Instructional Productions
of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

From Canada to Hayti in Kinograms

IN the Kinograms, No. 6-B, released by Educational, the navy balloonists who floated from Rockaway Naval Air Station to northern Canada and were lost in the snow-covered timber are warmly greeted on return to the station. The S. S. Prince Rupert is raised from water in Swanson Bay, British Columbia, and successfully towed to dry dock after being submerged many months. Here is a whole flock of strange pet alligators raised on a little ranch near Jacksonville, Florida. They do a few amusing stunts and take an impromptu bath. Gen. LeJune, commandant of the U. S. Marine Corps, poses for Kinograms in his office at Washington and shows some marine trophies. The cameraman makes a trip to a big farm on Prince Edward Island where he finds the hardship is taken out of the trapper's life—the foxes are raised for their pelts.

Mary Garden, famous songstress just appointed director general of the Chicago Grand Opera Association—first woman to hold such a position—poses for Kinograms. Some peeps at new senators who are looking things over in Washington preparatory to the manufacture of some more new laws. Mr. Leo of the Boston zoo gets a nice ride to his commodious new quarters in one of the parks—he doesn't seem to be pleased with the service. A hunt through the hills of Hayti with the U. S. Marines who are keeping peace in the little island and some informal interviews with bandit suspects and ex-bandits.

Constantine on Throne in International

INTERNATIONAL News No. 8 contains the first and exclusive pictures of the return of Constantine to the Hellenic throne. The International news reels are distributed by the Universal chain of exchanges. Intimate glimpses of the King and Queen, shots of the great crowd that besieged the Parliament House to join in the welcome to the returned sovereign and posed pictures of the Royal family are included.

Other news and feature pictures included in this reel are as follows: International Radio call summons tug to aid of limping fishing steamer, New York City; fire and explosion lay homes in ruin; wide trail of wreckage in wake of oil tank blow up, Memphis, Tenn.; moving day soon for Mrs. Harding, Washington, D. C.; ice traps airplane, Keyport, N. J.; Milady's thoughts turn to spring hats, New York City; record snow fall in sunshine land, Truckee, Cal.; a run with the hounds, Worcester, England, and pictures of notables in the public eye.

How the Riveter Operates in Pictograph

A HIGHLY instructive film showing how the automatic riveter operates is Pictograph 7069, distributed by Goldwyn. By aid of motion technical drawings the inner works as well as the outer works of the riveter are accurately shown in operation. The picture, designed and executed by F. Lyle Goldman of the Bray Staff, is amplified by many beautiful scenes in actual photography showing what the riveter is doing in the work of constructing great, modern, steel skyscrapers, as well as what it has already done in constructing battleships, steel bridges, army bases, etc.

The second subject in this release shows "The Crookedest Railroad on Earth." This road is a narrow gauge which ascends Mt. Tamalpais in California. You see the trains of cars with their passengers tying themselves in double bowknots through the beautiful redwood canyons, across dizzy gorges and around stupendous mountains. The cartoon, "Without Coal," gives you a good laugh over the efforts of Jerry and the Stationmaster in the little town of New Monia to run an engine without coal.

Ford Weekly Issues Safety First Film

AUTOMOBILE drivers will hope that every boy between the ages of six and sixteen, and also their parents, see the Ford Educational Weekly No. 5, "Hurry Slowly," which is a safety first warning. The film preaches the motto of hurry slowly and think about what you are doing. It shows some of the horrible examples of carelessness. It warns children against playing ball in the street; drawing their wagons in the road; running headfirst into the street without thinking of the machines coming in all directions; standing in the road and asking automobile drivers for a ride; holding on to the sides of machines to be pulled along on their roller skates, and stealing a ride on the extra tire.

The children are urged to be more cautious in their play. The film shows how dangerous it is to take risks like walking the beams of structures high in the air, playing near excavations, or pointing a gun at a playmate even if it is not loaded. "Hurry Slowly" is a film which will make everyone who sees it stop and think, be they child or grown-up. It is a valuable addition to the safety first campaign. "Hurry Slowly" is released through the Federated Film Exchanges of America, Inc.

News Reels Combine

SOME idea of the expense and detail in the creation of a news weekly was given in an announcement that Educational Film Exchanges have taken over the distribution of Kinograms and that it has combined with that the product of the Gaumont News, one of the oldest in the field, and that it will add a third news weekly shortly at the expiration of present contracts.

Under the new policy Kinograms will maintain permanent camera men in forty centers of the world, principally in the sections that are prominent in the current news, and that in addition there will be a large number of special photographers who will be kept busy with unusual assignments. The fifty regular men will gather photographically all of the news in their sections and the entire amount will be sent to the New York offices where the product of the forces formerly making three news weeklies will be picked over for the best to go in Kinograms.

Frequently an assignment which results in only a few feet of film costs as much as the making of an entire picture. Added to this the expense of the prints is great since the ordinary picture is often in service more than a year and the life of a news weekly is but a couple of weeks.

The Keystone View Co. has issued Stereograph Catalogue No. 21. This includes a detailed list of sets of the Keystone Travel Tours, special Historical Sets and Popular Industrial Series. Studies in history, biography, and in fact all school subjects are enriched and made interesting through these stereograph series. The general offices and factories of the Keystone View Co. are at Meadville, Pa.

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—Power's Professional Projectors

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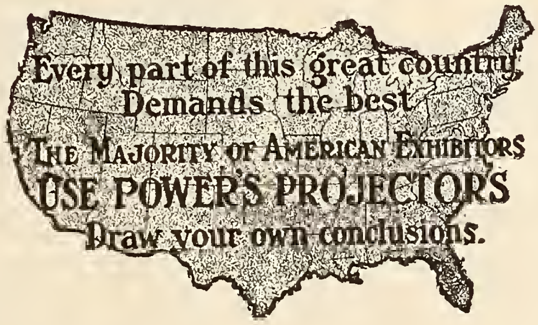
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Demands the best
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USE POWER'S PROJECTORS
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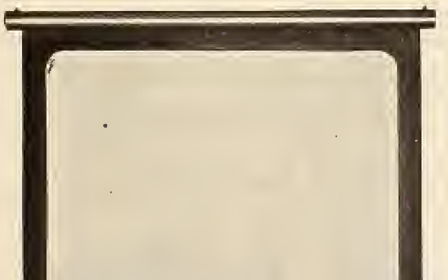

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Illustrated Booklet Upon Request

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MINUSA CINE SCREEN CO. 2665 MORGAN ST. SAINT LOUIS, MO.

One Way to Get Better Motion Pictures

(*Continued from page* 30)

darker strains should be suggested only. The depicting in movement, color, form and with musical accompaniment of the revolting details of murder, drunkenness and lust makes an indelible impression upon the observer, and their suggestibility is decidedly more powerful than the same details read in a newspaper or a book. Much can wisely be left to the imagination of the onlooker which should be stimulated to fill in the plot—the necessary steps only being given. The motion picture should seek to give innocent pleasure, to develop a clean sense of humor, to afford a recreation that vitalizes instead of debilitates, that truly recreates, lifting life to higher levels of thinking, feeling and doing."

The imitative propensity in the young must be taken into account. I am reminded of the parrot, which was discovered rapidly increasing its vocabulary of profane words. The small boy who owned the parrot, when questioned about it, innocently replied, "I don't know why he uses them. I have been telling him over and over again the swear-words he must not use."

Since the war, there seems a somewhat confused general state of mind with regard to the proper solution of many problems. More or less, fundamentals have been lost sight of. It is exceedingly difficult to draw the fine distinctions between right and wrong without a clear knowledge of fundamental principles upon which to base the decision. We have taught that it is wrong to kill, and yet the war compelled us to inject blood-thirstiness into the veins of our youth. We dare not permit this poison to remain. It is to be regretted that the low moral standards of war had to be inflicted upon our progressive people. It is very necessary that the moral flabbiness of our nation be brought into a state of general soundness by means of constant emphasis upon the fundamental principles which have always guided our nation through its crises, and by means of insistence upon the realization of the nation's ideals.

The motion picture is a splendid agency through which the ideals of the nation can be instilled into the lives of the youth and foreign-born. We are told that one of the chief essentials in teaching is the element of interest. The movies have the interest of millions of our people without seeking it. Motion picture theaters throughout the land are habitually crowded to the doors, night after night. Advertising has little to do with it. The decision to attend the movies is usually made before the query of what is to be seen presents itself. With this great element of interest so firmly rooted, the movies can be made a potent influence for strengthening the moral fiber of our nation.

Proposed Standards for Judging Educational Films

Mr. Joseph J. Weber, who is engaged in Educational Research at Teacher's College, Columbia University suggests the following:

"From the educator's viewpoint there should be a few standards: (1) for evaluating the educational films now available, and (2) for suggesting lines of procedure in the future production of test films. May I propose four pivotal considerations? They are readiness, learning, purpose and social value. Does the picture take advantage of the most promising states of readiness? That is, does it appeal to the child's native interests and capacities? Does the picture effect learning? Does it inculcate a worthy purpose? And finally, is its place in the curriculum justified? These pivotal considerations, expanded in the form of a score card, should prove very serviceable."

In viewing motion pictures from the standpoint of morality, it is very necessary to apply the principles of psychology to every detail of the picture, as well as to the picture in its entirety. A picture may have a wholesome ending, showing the final triumph of right over wrong, and yet be so full of crime, sensuousness and vulgarity as to glorify these things, rendering the picture immoral in its ultimate effect. The constant recurrence of this type of picture tends also to popularize evil, which is one of the subtlest and most insidious poisons which pictures, carelessly made, may disseminate.

Who can say that the wave of crime which has mysteriously spread all over our country is not partly due to the popularizing of crime in the constant portrayal of crime during the last fifteen years. The psychologists told us fifteen years ago and longer, that such would be the case. Shall be believe them and begin to eliminate all portrayal of evil in the pictures?

The Effect of Negative Teaching

Negative teaching has an immoral effect, therefore pictures, however wholesome the ending, must be wholesome in detail. Sex pictures and pictures portraying infidelity, women smoking, men and women drinking intoxicants and using drugs come under this same head. Inasmuch, therefore, as the constant portrayal of evil fills the mind with evil thoughts and tends to promote evil through imitation, pictures should not portray evil, unless it is very faintly suggested and plays a subordinate part in the theme. There is no excuse for grammatical errors. Profanity and vulgar slang of course are objectionable.

Inasmuch as the lowering of taste tends to immorality, scenes of vulgarity and immodesty have an immoral effect. All suggestions of suicide, all scenes of killing and cruelty to man or beast are harmful. The constant portrayal of these in addition to scenes of gunplay and senseless use of weapons tend to destroy tenderness and sympathy. Pictures should be accurate from a scientific standpoint. Inaccuracies in the production of well-known stories are also undesirable. Imagine a vampire in the story of Robinson Crusoe!

However wholesome a picture may be, it fails of its purpose if it lacks the element of interest. Inane, namby-pamby pictures cause a hatred of the good, which in itself is unwholesome. Pictures should therefore be clever in order to rank high from a moral standpoint. Motion pictures stimulate thought. Shall they be thoughts of murder, suicide, hatred, jealousy, cowardice, fear, rebellion, sensuousness, or shall they be thoughts of power, courage, heroism, hope, fun, sports, love, freedom, life? One is reminded of the old prayer-meeting, where Brother Jones is called upon to "lead us in prayer"—all heads are bowed and there is a solemn waiting for the prayerful spirit to be led into channels of praise and petition. Just so with the movies! We seat ourselves comfortably in the theater, the lights are turned off, and we wait to be "led in thought."

There is a general relaxation of spirit. All are ready for any line of thinking proposed by the screen, and are open to its suggestions. The audience is in a receptive rather than a combative mood. Many things are condoned which under other circumstances would bring a protest. We are ready now to have someone else do the work while we sit and "are led in thought." What a wonderful field in which to sow good or bad seed! There is seldom just such a frame of mind presented to an agency for imparting ideas.

Note—The National Motion Picture League is conducting a nationwide campaign for wholesome, worth-while films in the theatres. The league is non-political and non-commercial, owning no films and having no financial relation to the motion picture industry. If interested in joining with this league and assisting in this great work of popularizing good movies write The National Motion Picture League, 381 Fourth Avenue, New York City, for particulars.

Pathe, Inc., have moved their New York office into new quarters at 55 West 45th Street.

Film Trailers as Dealer Helps
NAMO-ADS
Build Consumer Demand and Create Dealer Interest

Present to the reader an animated, moving illustration. Tell some short interesting story connected with a few punchy, concise lines of copy regarding your product. It will register on the mind of the audience more effectively than any other form of advertising. NAMO-AD TRAILERS 50 to 150 feet in length produce this result. Our Exchange Department helps you in distribution.

Industrial Films

Our Industrial Department is fully equipped for taking motion pictures of factories, processes of manufacture, special events, promotional work, etc.

Write for a demonstration of our Service.

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Tools, Dies, Patterns, Etc.,

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THE ATLAS PROJECTOR

The Atlas Projector has a host of friends and has made good. Actual manufacture was stopped during the war and as we are devoting all our time to the production of educational-industrial films this unusual opportunity is presented.

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Our process of coating enables us to force our coating into the fibres of the cloth, leaving the roughened fibres exposed, although thoroughly coated.

This roughened surface catches every particle of light and spreads it over the surface, giving a smooth, pleasing picture, soft, with just the required amount of brilliancy.

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MIRROROID SCREENS COVER THE WORLD

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THE KIND OF MOVIES GOOD CITIZENS DEMAND

We can furnish subjects from 1 to 10 reels in length.

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With Motion Pictures
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THE LEA-BEL CO.

BEL

64 W. Randolph St.—Suite 711 CHICAGO, ILLINOIS

Instructional Films and Where to Get Them

(Continued from page 36)

monkeys, African gorilla, Borneo chimpanzee, South American saki; baboon; the pathway to strength, by MacFadden, physical culture instructions; cartoon.

The Human Voice. Bray Pictograph No. 7070.* Reel, 1; exchange, Goldwyn——Motion technical drawing by F. Lyle Goldman, lesson in the uses, position, appearance and operation of the vocal chords in the human throat. "Hoot Mon," different kind of owls and their curious, uncanny habits and life, photographed by William L. and Irene Finley of the National Association of Audubon Society for Protection of Wild Birds and Animals. Comedy Cartoon.

Charles Urban's Movie Chat, No. 9.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Milking by machinery, sampling and testing the milk, cans emptied into sterilizing vats, cleaning empty cans, cooling the milk by passing over glass encased coils, refilling cans; at Northampton Polytechnic Institute, London, is installed the most powerful metal testing machine in existence; pictures of snails, the common or garden snail (Helix Aspersa) attempting to turn over, climbing a smooth glass rod, experiment to show the strength of snail, the pond snail (Limnaea), the field snail (Helix Nemoralis), exhibits its enormous strength by holding up a fair-sized onion.

How the Swiss Boy Scout Spends His Vacation.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Haymaking at Kandersteg, helping in poultry-yard, transporting baggage at Grieslap, repairing a roof, attending goats, turning and salting cheeses, reconstructing bridge destroyed by high water, cleaning vegetables, in the Community wash-house, cutting wood in the forest, transporting it to the village, sweeping the village roads on Saturday morning, etc.

The Apple Industry.* Reel, 1; exchange, Beseler Film Co. ——Pictures covering the period of orchard awakening, through development of bud and blossom into perfect fruit, the entire family aids in gathering the apples, carefully packed and shipped, one of the world's largest engines hauls sixty-five cars loaded with 2,000 tons of apples.

Pathe Review No. 89.* Reel, 1; exchange, Pathe——Hy Mayer Travelaugh, "In the Land of Fancy," cartoon sketches combined with motion photography of cloud effects; designing and molding of stage masks, by W. F. Benda; Pathe Color, the Bamboo Express, views of Teuryn River, Japan; Pathe slow motion pictures, New York curb brokers using their sign-language in ordering the sale or purchase of stock.

The Porceline Lamp.* Reels, 5; producer, Harry Levey Service Corp. Exchange, same——Story centers around one of the most important incidents in the history of travel—the discovery of gasoline as a liquid fuel, also incorporates the history of the evolution of travel from the days when the only known means of locomotion were man's own two legs, down through the ages to the present day. Primitive man had only his feet to carry him, so he invented sandals, the sled next, father of the wheel was a log from the forest, the evolution of the wheel, first wheelbarrow a Chinese invention, the brake also a Chinese invention, man transferring his burden to the beast, elephant, deer, dog and ox, sedan chair, jinrikisha, Roman chariot, covered vehicle first used in the 15th Century, prairie schooner, stage coach, the "Trade Mill," propelled by the wind, grasshopper steam carriage, first steam engine, "Dandy Man" velocipede, other bicycles followed, one-cylinder engine installed in bicycle, etc. Automative inventions up to the present time.

Charles Urban's Movie Chat No. 37.* Reel, 1; producer, Kineto Co. of America; exchange, National, Exchanges, Inc——Fishing for sardines on the Catalonian Shores in Spain, fishing boats pulled in by oxen teams, women mending nets; the porcupine of Wyoming, rock-dogs and puppies; peculiarities of plants, the mimesa folds up its leaves and goes to sleep for the night, the Shizanthus, so sensitive it shrinks at the least touch, the garden lupin, eatable chestnut, willow herb, Neapolitan onion, pines of Norway in winter; windmill in Russia.

Behind the Table.* Reel, 1; producer, Community Productions. Prints of this will be loaned without cost to theaters, schools and civic organizations. Apply to State Division of Food and Markets——Transportation of food stuffs from the New Jersey freight yards to New York markets in lower Manhattan, transfer of foodstuffs through the jobbing sections to the retail store and finally to his home.

Making Man Handlers.* Reel, 1; producer, Town and Country Films; exchange, Arrow Film Corp.——Sport Pictorial, showing sports at West Point.

New Screen Magazine No. 99.* Reel, 1; Exchange, Universal——Scenes of New York; America's oldest inventor, E. Remington, 3rd, 82 years old, first gun invented by E. Remington, 2nd in 1830, first Remington typewriter, cut comedy cartoon.

Products of Florida's Lowland.* Reel, 1; exchange, Beseler Educational Film Co.——Cypress logging inaugurates the journey of this valuable timber from marshlands to shingles on the roof. Celery industry, pulling celery plants from seed bed, transplanting, cultivating, fertilizing, spraying, boarding and staking for bleaching, a field of celery, harvesting the full grown crop, stripping, making boxes, packing and shipping.

Pathe Review No. 88.* Reel, 1; exchange, Pathe——The flower of Good Hope, Jack-in-the-box (colored), grows in South Africa, belongs to the arum family, a flower on a spadix inclosed in a spatha; the miracle machines of lace-making, showing the inside of a modern lace manufactory; food or fun, an experiment in monkey psychology; scenes of Fez, ruins of the great universities of Mohammed, typical street scenes, maker of sandals and their booths, the vender of skeins, market streets shaded by lattice screens.

The Riveter, Bray Pictograph No. 7069.* Reel, 1; exchange, Goldwyn.——Motion technical drawings, the riveter at work on different construction work; the crookedest railroad on earth—a road which ascends Mt. Tamalpais in California. Comedy cartoon, "Without Coal."

Pathe Review No. 85.* Reel, 1; exchange, Pathe——Hy Mayer Travelaugh. "Such Is Life in New York's Downtown," Pathe Color, views of Engelberg mountains in the Swiss Alps, the mountains of many streams and waterfalls; how to make cream puffs, by Mrs. Mary Wilson, chef to the late Queen Victoria of England; ultra rapid camera pictures of a police dog, jumping a seven-foot fence.

Charles Urban's Movie Chat, No. 44.* Reel, 1; producer, Kineto Co. of America; exchange, National Exchanges, Inc.——Firemen of Cairo, Egypt, drilling; modern apparatus; value of the Russian ruble in 1919; Polish refugee children on way home; Sir Lipton entertains convalescent soldiers on his yacht; American soldiers and and Red Cross nurses at Winchester Park, England; the racoon and his habits, in captivity; eating fish, which he washes first.

SCHOOL FILMS

Biology

Co-operative Interdependence.* Reel, 1; producer, Argonaut Distributing Corp.; exchange, same——Showing helpful interdependence between members of the animal and vegetable kingdoms.

Adaptation.* Reel, 1; producer, Argonaut Distributing Corp.; exchange, same——Showing how plants and animals are provided with organic structures or functions particularly adapted to meet special needs.

Circulation of the Blood.* Reel, 1; producer, Argonaut Distributing Corp.; exchange, same——Showing in detail the course and processes of blood circulation.

Dental Hygiene.* Reel, 1; producer, Argonaut Distributing Corp.; exchange, same——Showing proper care of mouth and teeth.

SCENIC

An Indian Summer.* Reel, 1; producer, Prizma; exchange, Select——Indians and beautiful scenery.

The Explorers.* Reel, 1; exchange, Educational Films Corp.——Robert C. Bruce Scenic. Thomas Bay, waterfalls, mountains, rivers, sunrise, at the foot of a glacier, etc.

Bordeaux to Lourdes.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp.——From Bordeaux to Lourdes by way of Pau, Garmy River, historical places, Pau at the foot of the Pyrenees, old Kingdom of Navarre, Lourdes, Grotto of the Virgin of Lourdes. A fox-hunt, the hounds taken in motor buses to the scene where the hunt starts, etc.

Hides and Go-Seek.* Reel, 1; exchange, Educational Films Corp.——Hudson Bay Travel Series, Athabasca, Canada, through snowy trails on dog sleds, setting traps, hunting beaver, catching marten, ermine and muskrats.

My Barefoot Boy.* Reel, 1; exchange, Famous Players—Lasky Corp.——A Post-Nature Picture. A little city dog is adopted on a farm.

Voices of the Sea.* Reel, 1; exchange, Educational Films Corp.——Robert C. Bruce scenic. Fishing fleet in the stillness of the night, waves among the mighty rocks, comorats, sea-gulls and pelicans.

Catching Up In Canton.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp.——Scenes of Canton, up-to-date buildings, old part of town that is fast disappearing, old wall around city being torn down to give room for expansion, Chinese women on construction work, girls of today at the American-Presbyterian School, "setting up" exercises as part of the training.

Lovely Maoriland.* Reel, 1; producer, C. L. Chester; exchange, Educational——Scenes of New Zealand.

In Dutch.* Reel, 1; Educational Films Corp.——World Wandering Series, a beautiful picture of Holland, every scene a stage setting, only the dykes and sand dunes keep the sea from trespassing, spotless towns; milk vendors, children at play, Alkmar, the city of cheeses, testing Edam cheeses, selling pigs in budgets. Sunday clothes, militia, sunset.

Gypsy Scientists.* Reel, 1; producer, Bray; exchange, Goldwyn——Picture photographed by Irene and William L. Finley of the National Association of Audubon Societies for Protec-

(Turn to page 46)

The Unbeatable "ACME"

The Automatic "Safety-First" Features on the "ACME" Portable Projector

"Acme" Model 11
Takes standard 1000-foot reels, the same as all "Acme" models

The "Acme" does not ask its operator to THINK to do certain things which are necessary in its operation—it ACTS ITSELF; it is AUTOMATIC!

Among the notable features of the "Acme" is the AUTOMATIC Safety Shutter. The moment you start to run a picture this Safety Shutter AUTOMATICALLY raises into position. But just the instant the machine stops, this Safety Shutter DROPS, covering the aperture plate opening and thus shutting off all light rays from remaining on the film. Not only are all light rays cut off from the film, but the apron prevents any light rays from striking any other part of the film.

The "Pull-Out" is another unusual feature. No part of the film can possibly get in the path of the light rays except the single "frame" in front of the aperture plate opening.

All "Acme" models are equipped with "Safety Rollers" which prevent anything from following the film down into the magazines.

Another patented feature is the Center Dividing Metal Magazines that entirely encase the film and spell "Safety First" always. The "Acme" is the only portable projector that CAN have this device, as we have it covered by the strongest patents. Be sure that the projector you buy is equipped with METAL MAGAZINE and SAFETY ROLLERS.

It does not require an experienced operator to run the "Acme." By following instructions any inexperienced person can get perfect results.

All "Acme" models are operated from one side. A wonderful convenience is the miniature light bulb inside that you can turn on when you switch the lamp off—thus enabling you in changing a film to see exactly what you are doing, instead of working blindly in an otherwise dark room. You don't have to ask someone to "please turn on the light somewhere so I can see."

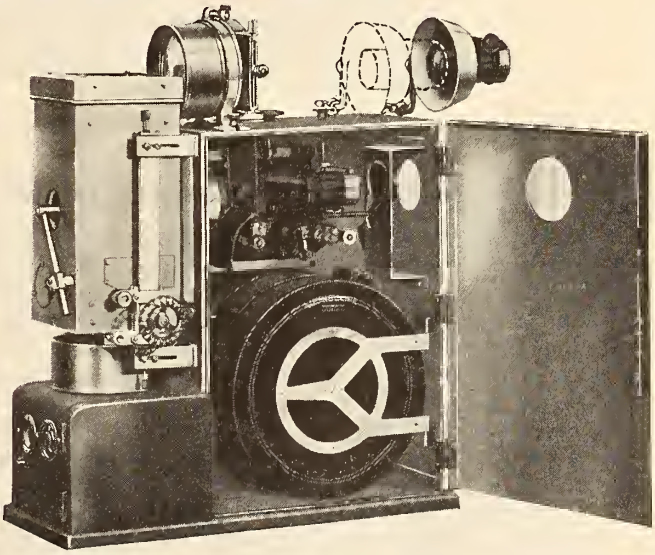
"Acme" Model 14 Semi-Portable Moving Picture Projector with Stereopticon Attachment

Here is the universal machine—a semi-portable Moving Picture Projector superior to any other similar machine ever made, and with Stereopticon Attachment that makes an unbeatable combination. You can run moving pictures alone, or lantern slides alone. But its greatest feature is its instant adaptability from one to the other. Think of the advantage of being able to show a few slides (such as next week's announcements, or advertising slides) and thereby hold the attention of your audience while you are changing reels.

The ONE Machine with which you can show SLIDES while changing reels!

For showing Stereopticon Slides there is a Standard Condenser Mount easily removable, when not needed—also a Stereopticon Lens, adjustable both in lens barrel and bracket. The Slide carrier alone can be removed by simply loosening a screw. All of the Stereopticon attachments are demountable. The whole equipment fits into a compact case for transportation. The weight is only 50 pounds. The dimensions are 19¾ inches high, 8¼ inches deep and 21½ inches wide.

Acme Motion Picture Projector Co.
1134 W. Austin Ave., Chicago, Ill.



This shows the lamp house in position for projecting moving pictures

See "ACME" exhibits at booths of both
Society for Visual Education
Northwestern School Supply Co.

Please say, "As advertised in MOVING PICTURE AGE," when you write to advertisers.

A National Co-operative

—A Public Serv

The Crusader Films Corporation of America has been organized to develop a definite field in the Motion Picture Industry. It has specific plans laid out on solid foundations for developing what it believes is the next progressive step in Motion Pictures.

A National Co-operative movement for getting better Pictures by Making Better Pictures. The purpose of this organization is to co-operate with the industry in every practical way in meeting the demand created by the thousands of Better Film movements throughout the country.

School and Educational Service

To produce Educational Pictures and co-operate with the school systems (there are 258,000 schools and colleges in the United States) for purpose of developing courses of VISUAL EDUCATION and utilizing Motion Pictures as one of the greatest aids to modern education. It is stated by authorities that the non-theatrical field will eventually become larger than the theatrical field.

Institutional Service

To organizing plans for special film service to Institutions, Public Libraries, Fraternities, Lodges, Societies, Federations, etc., developing the field and market for Home Motion Picture machines, establishing central film libraries, film encyclopedias, film histories, and film books of knowledge without competing with the theater.

Educational Director and Historian General

This semi-public service Organization has elected as its President and Director-General, Dr. FRANCIS TREVELYAN MILLER (LL. D., Litt. D.), an historian of international reputation, organizer and historian of more than forty works of standard authority, member of the American Academy of Political and Social Science, American Historical Association, fellow of the American Geographical Society, member of Board of Educational Foundations, Founder of the Journal of American History, Historian-General of the National War Work Council (1920); organizer and Editor-in-Chief of the ten-volume "Photographic History of the Civil War" (Review of Reviews); organizer of the twenty-volume Contemporary "History of the World War," the six-volume "True Stories of the Great War"; author of "Portrait Life of Lincoln," "American Hero Tales," "American Wonder Stories," "America—The Land We Love," text books for public schools; Dramatist of "Deliverance," the life of Helen Keller; President of the Helen Keller Film Corporation; Vice-President of the Search-Light Library; Director of the Reelcraft Pictures Corporation.

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Organization —

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THEIR FULLEST

Bureau has been
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EMS

This is a co-operative plan whereby progressive men and women in the various states can perform a direct public service and at the same time become identified with a business organization for MAKING BETTER PICTURES.

EDUCATIONAL AND HISTORICAL PLANS have been endorsed by Governors, Senators and Public Men throughout the country. Charts covering these plans will be submitted upon request. The production plans for National Dramas, based on the origin and development of the nation, present one of the most extensive and important programs that has entered the Motion Picture market. The RESOURCE MAP sets forth the public service to be rendered in this tremendous field. The Industrial Chart and the SCHOOL PLANS and HOME LIBRARIES ARE IN PREPARATION.

Industrial and Community Service

To develop practical methods whereby Motion Pictures can be utilized in the upbuilding and stabilizing of American Industry; in sales and trade expansion, domestic and foreign; in co-operating in every practical way to increase production in American industry, increase the markets, assist the settlement of the labor problems, and create a co-operative spirit between the community and its industries.

Church and Home Service

To formulate programs with the Churches (there are 168,000 churches of all denominations in the United States) for the purposes of extending the service of the church as a community center through the use of Motion Pictures, utilizing it for illustrated sermons, special lecture service, social evenings, Bible classes and Sunday School extension.

Board of Directors and Executive Committee

The administration and management of this Organization is in the hands of men who have gained eminent reputations in the Public Service: EXECUTIVE CHAIRMAN—Hon. J. B. FERBER, Assistant United States District Attorney in Boston under President Roosevelt, chairman of the Banking and Insurance Committee of the Massachusetts General Assembly; DIRECTOR and GENERAL COUNSEL—IRVING E. BURDICK, General Counsel of the Republican National Committee in 1912, General Counsel for the Explosive Plants Division of the War Department under Secretary Baker; TREASURER—HERBERT F. SEWARD, Auditor of accounts for various State Committees, Governmental banking and Corporation bodies, senior member auditing firm of Seward, Stone & Monde; SECRETARY—FREDERICK A. BARBER, former Vice-President Globe Optical Co., President Ear-Phone Co., and connected with many public movements· DIRECTOR—CHARLES KINGSLEY FANKHAUSER, financier, organizer of industrial properties. The public and business records of these men guarantee the conduct of the corporation on lines of business efficiency, integrity and ability.

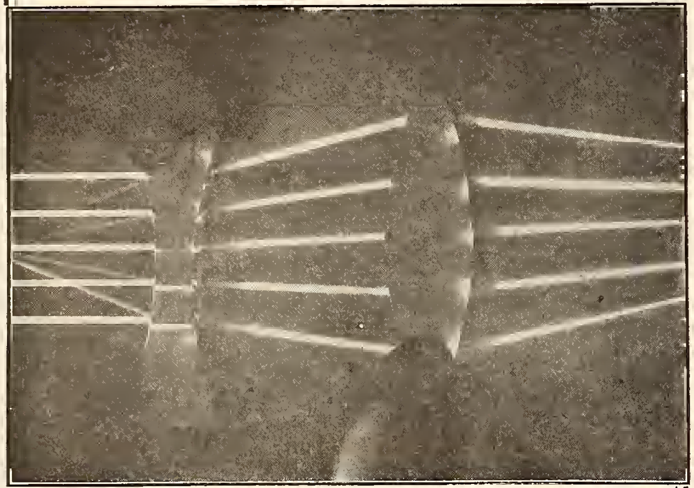
Corporation of America

NEW YORK
National Association Building
25 West 43rd Street

IT WAS IMPOSSIBLE

to film at normal speed **actual** rays of light passing through **actual** lenses—not in cartoons, but in **straight motion picture photographs.** But we did it. And those few feet of film alone cost more than the average "educational." That's why nobody has copied those wonderful scenes, any more than they can copy Professor Woll's masterly **dissections of real eyes,** as shown in

"THROUGH LIFE'S WINDOWS"



Write for Illustrated Circular to

WORCESTER FILM CORPORATION

145 West 45th Street, New York

Instructional Films and Where to Get Them

(*Continued from page* 42)

tion of Wild Birds and Animals. Scenes of Northern region of Washington, Cascada Mountains, Skagit River, fording the Skagit, camping below the first pass, fishing, making friends with wild animals, deer rabbit, birds, woodchuck with its young; further north in the snow region, in search for bigger game, usually found near a lake, deer, elk—"big horn" or Rocky Mountain sheep.

St. Augustine, Florida.* Reel, 1; exchange, Beseler Educational Film Co.——St. Augustine, the oldest city on the American Continent, views of Fort Marion from the bay, Fort Marion drawbridge and tower, interior of Fort Marion, old Spanish monument, Spanish Cathedral, old mission and Franciscan monastry, House of History, oldest houses in St. Augustine, narrowest street in America, slave market; making palmetto hats.

The Unshod Soldiers of the King.* Bray Pictograph No. 7073. Reel, 1; exchange, Goldwyn——Scenes of life in Indo-China, by Major Alexander Powell, traveler and author, soldiers of the Cambodian army—some Malay, Siamese and Hindu—trained by French officers, marching, hurdling, climbing and jumping, all performed bare-foot, the royal court yard, traveling by bullock cart, elephant or horse.

Pahs and Papas.* Reel, 1; producer, C. L. Chester; exchange, Educational Films Corp.—Maoris of New Zealand, a village surrounded by stockade, decorated houses, wood carving, preparing to meet the enemy, dancing, festival, etc.

A Banana Special.*. Reel 1; exchange, Educational Films Corp.——Robert C. Bruce scenic, Jamaica, West India, planting banana trees, primitive methods of agriculture still in use, negroes with team of oxen do all the cultivation on the island, Hindu coolies at work cutting down the fruit, loading on steamer; much of the railroad in Jamaica is underground.

Sultan's of the Sea.* Reel, 1; producer, C. L. Chester; exchange, Educational Films Corp.——Glaciers of Cape Hope, a thousand islands and inlets, Magellan's Straights, sea lions in water and on rocks.

Memories of Old Malacca.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp.——Scenes near Singapore, fishermen at work pulling in their nets, palm fringed rivers, natives bathing, the deadly cobra, extracting its poison by scientific methods, advantage of medical missions, strangely fashioned carts pulled by cattle, street scenes, homes, boys playing the game of toe gulf.

Niagara Falls.* . Reel 1; exchange, Beseler Educational Film Co.——Views of the famous cataract, the rapids above the rocky precipice over which the mighty waters pour, the "Maid of the Mist," the whirlpool and eternal unrest of the water.

Hiking the Alps With the Swiss Boy Scouts.* Reel 1; producer, Kineto Co. of America; exchange, National Exchanges, Inc.——Boy Scouts reviewed by the President of the Swiss Republic, reception by the crossbow men of Thoune, boys give a demonstration of this ancient weapon, explaining the manipulation of the cross-bow, a master shot, trip by trolley to Oberhofen, Prince Consort Henry, of the Netherlands, patron of the Boy Scout movement, visits the camp, a hike to the famous Simplon Hospice, traversing a bridge near Brigue, built by Napoleon, which his armies used before crossing the Alps by the Simplon Pass, most travelers, as well as mail and food, are transported to the Hospice by Swiss Federal Motor Diligence, St. Bernard dogs, dip in the snow waters of Lake Simplon, 6,888 feet above sealevel, leaving the Hospice through the Avalanche Galleries, arriving at Brigue, visiting the old medieval Stockalper Mansion, renowed for its architecture, boys taking the Bernese Alps Railway at Spitz, which crosses the great viaduct over the Valley of Frutigen.

NEWS FILMS

International News, Vol. 3, No. 2.* Reel, 1; exchange, Universal——Channing, Mass., Cox in Gov. Coolidge's place; Miss Anne Morgan as a fight promoter; City Island, one man torpedo boat tried out; New York City General MacCully adopts seven waifs; Fort Wynn, circus riding keeps artillery boys in trim; New York City, fleet sails for South; San Diego, Calif., seaplanes leave for Panama; world's largest observatory, studying the moon, 62 feet telescope; Long Beach, L. I., crew saved from stranded steamer.

Pathe News, No. 8.* Reel, 1; exchange, Pathe——Daytonia Beach, Florida, auto race; General Wood lays cornerstone for Roosevelt Memorial, General Nivelle; Tampa, Florida, auto tourist camping; Lake Placid, winter sports, night masquerade on ice; Ellis Island, Admiral McCully adopts seven waifs; El Paso, Texas, daily drill for soldiers; Verdun, King Christian X of Denmark, pays tribute to martyrs, General Petain describes the famous battle of Verdun to the King; Los Angeles, Calif., handling honey bees; Virginia Capes, Va., U. S. fleet leaves for Southern waters; San Diego, Calif, aerial squadron starts for Panama, parachute practice.

International News, Vol. 3, No. 1.* Reel, 1: exchange, Universal——Albany, N. Y., Judge Miller becomes New York's Governor, Harley, Wis., destroying liquor; Wash., D. C., people in the public eye; New York City, Mrs. MacSwiney at City Hall; Chicago, stormy days on the lake front, girl bathing in icy water; Philadelphia, Penn., Quaker City Mummers on parade; Newburgh, N. Y., ice skating; San Diego, Calif., Atlantic destroyers assemble for long trip.

International News No. 3.*. Reel, 1; exchange, Universal——New York City, Daniel J. O'Callaghan, Lord Mayor of Cork, Ireland; New York City, jobless men on parade; St. Gallen, Switzerland, avalanche partly buries town; Pasadena, Calif., pageant of roses; Denver, Colo., winter drives deer and buffalo to the hunts of man; Roehampton, England. Cornell's runners lose International Match, Oxford comes in first, Cornell second; Off San Pedro, Calif., famous German U-boat sent to the bottom; Prague, Czecho-Slovakia, soldiers of new Republic in training, view of 10,000 men drilling.

Pathe News No. 5.* Reel, 1; exchange, Pathe——Sierra Falls Calif., Indian festival and baby show; Paris, new recruits for the French army; Kennibeg, Me., winter sports; Albany, N. Y., first four women in the Election College; New York City, Archbishop Hayes of New York leaves for visit to Rome; Ottawa, wrestling with snow for mat; San Francisco, new submarine gun; New York City as seen at night with the assistance of a powerful searchlight, Columbus Circle, Trinity Church and graveyard, Metropolitan Tower; Mattice, Ont., Navy balloonists, Lieutenants Stephen A. Farrell, Hinton and Floor.

Pathe News No. 6.*. Reel, 1; exchange, Pathe——Rockaway of Mohammed, typical street scenes, maker of sandals and their booths, the vender Beach, Balloonists home again; Stockton, Calif., new kind of gun-tractor; Paris, Johnny Coulon, featherweight, shows trick by which heavyweight can't lift him off ground; Park Tower, Wyo., herd of buffalo; Minneapolis, Galli-Curci weds again; Brea, Cal., burning oil well; Doorn, Holland, home of former Kaiser; New York City, honor paid to memory of Benjamin Franklin.

Pathe News No. 7.* Reel, 1; exchange, Pathe——Worcester, Mass., fire that destroyed $3,000,000 worth of property; San Francisco, Calif., ditching with tractor; London, trying to solve the labor problem; Cleveland, Ohio, playing baseball on ice; New York City, skating in park; Boston, incoming boats covered with ice; New York City, health school on old ferry boat; Chicago, Mary Garden, new Director of Chicago Opera Co.

International News No. 5.* Reel, 1; exchange, Universal——Rockaway Beach, Navy balloonists welcomed in rain; New York City, Benjamin Franklin honored as thrift week opens;

15 Cameras
10 Directors
12 Cameramen
10 Big Camera
Car Trucks
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109 North Dearborn St.
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MANUFACTURERS AND PRODUCERS OF
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IMPORTANT ANNOUNCEMENT

to the thousands of clergymen, educators, social and welfare workers and others to whom I have sold motion pictures or with whom I have been in correspondence during the past year, while serving as Manager of the Non-Theatrical and Educational Department of the Fox Film Corporation.

To all of you I wish to offer many, many thanks. If it were not for your hearty response to the long-felt need for good, clean, wholesome and entertaining motion picture films, my gratifying success would not have been possible.

To enable me to continue serving you to the very best advantage, I have organized an independent non-theatrical film exchange.

And, altho I am not prepared, at this time, to serve those living beyond a 100-mile radius of New York, I cordially invite inquiries from anyone, anywhere, who is seeking information about films for church, school, community or industrial use.

No matter what your problem is, write me and I will be glad to solve it for you. If it is equipment or films you need, my experience is at your command.

Please watch for further announcements.

Gratefully yours,

SAMUEL A. BLOCH

My new organization is the

Church and School Film Service
121 East 125th Street, New York, N. Y.

We Are the Authorized Agents for
GRAPHOSCOPE MOTION PICTURE MACHINES

C. W. SANFORD, Pres. S. J. FISHER, V. Pres.

EDUCATIONAL PICTURES CO.
CHICAGO

BETTER FILMS (NOT INC.) BETTER SERVICE

FILM BUILDING
EIGHTH ST. & WABASH AVE.

SCHOOL ENTERTAINMENT FILMS

A few selections from our library of school and community center subjects.

The Melting Pot, 6 reels.
Graustark, 6 reels.
The Hoosier Schoolmaster, 5 reels.
American Maid, 5 reels.
Skinner's Dress Suit, 5 reels.
The Battle of Waterloo, 5 reels.
Betty Be Good, 5 reels.
The Littlest Rebel, 6 reels.
The Three Musketeers, 5 reels.
Steffannson's Arctic Expedition, 6 reels.
Vanity Fair, 3 reels.
The Vicar of Wakefield, 4 reels.
A Message from Mars, 4 reels.
The Slim Princess, 4 reels.
The Prince of Graustark, 5 reels.
Scrooge, 3 reels.
The Southerners, 3 reels.
The Chocolate Soldier, 5 reels.
The Star Spangled Banner, 2 reels.
In the Palace of the King, 5 reels.

JUVENILE

The Wizard of Oz, 5 reels.
Snow White, 4 reels.
The Bridge of Fancy, 2 reels.
Young Mother Hubbard, 5 reels.
Rumpelstiltskin, 4 reels.
Season of Childhood, 2 reels.

Judge Brown "Boy" stories, 2 reels each; also beautiful scenic films, single reel comedies and educational subjects.

We offer to school exhibitors a regular, rapid and reliable film service, comparable to the excellent service given to the theatres by their exchanges, and we have the experience, facilities and films to make this service worth while.

Write for complete list of films and interesting information regarding what is newest and best in motion picture equipment.

Lake Placid, N. Y., winter sports; New York City, model for K. of C. war memorial; Chicago, poultry show; Warsaw, Poland, honor heroes who saved capitol, soldiers of new Polish army; on the Atlantic, with the fleet steaming south; Chicago, ice skating race; cut Indoor Sports Cartoon.

International News No. 6.* Reel, 1; exchange, Universal ——Worcester, Mass., heart of city in ruin by fire; El Paso, Tex., Wild West revival; people in the public eye; Lake Placid, ice skating race; Boston, incoming fishing schooners covered with ice; Corbett, Wyo., herd of buffalo; in the Adirondacks, artist Suzannie training dogs; Chattanooga, Tenn., Jersey Ringel aerial acrobat doing some of his stunts.

International News, No. 8.* Reel, 1; exchange, Universal ——New York harbor, disabled fishing schooner fast in ice; Glastonbury, Conn., sound steamer Hartford frozen fast in ice; Washington, D. C., Mrs. Warren G. Harding; St. Augustine, Florida, President-Elect Harding and Senator Frelinghuysen of New Jersey; Keyport, N. J., seaplane fast in ice; New York city, spring hats shown at the Milliner's Convention (cut scene of women crossing legs and rouging). Fiume, Italy, d'Annunzio in civilian clothes; New York City, Ex-President Taft and Mrs. Taft back from Bermuda; Truckee, Calif., record snow fall; Worcester, England, hunting party; Athens, Greece, return of King Constantine and Royal family.

Pathe News, No. 7.* Reel, 1; exchange, Pathe——St. Moritz, Switzerland, views of St. Moritz and the ice rink at Davos; New York City, Congressional Committee investigating charges against U. S. Shipping Board; Seattle, ships built by U. S. Shipping Board, not yet sold; Chicago, Russians returning to their native country; Glastonbury, Conn., sound steamer Hartford fast in ice; Keyport, N. J., passenger seaplane from Cuba frozen fast in ice; Paris, cross country race; New York City, Japanese and Chinese girls here for the National Silk Convention; hats shown at the Milliners' Convention; Toledo, Social Service Association helping the unemployed; Washington, D. C., Ex-Governor James Cox on visit to President Wilson.

In many churches the children's story hour talks on Sunday afternoons are now being illustrated by slides.

Films for New York Schools

TO provide standardized film courses for use in the schools of the nation in subjects taught through the text-books is undertaken by the Argonaut Distributing Corporation, a New York corporation of which Carl H. Pierce is president. Argonaut plans to act as a sort of clearing house between boards of education and producers of educational subjects which can be incorporated in the school curriculum. Tentative arrangements have been perfected with many producers of educational subjects whereby Argonaut secures first call on whatever material it finds it can use for courses in biology, industrial geography and kindred subjects.

Argonaut holds an agreement with the New York Board of Education to supply courses in biology, and industrial geography. Later on when the company has sufficiently developed its facilities, it is planned to put on courses in history, general geography, English literature and other subjects. The average course will be in 20 reels although this may vary if the nature of the subject calls for such a change. When Argonaut needs films of certain types to round out a certain course, arrangements will be made to have those pictures produced specially.

All of the courses for the New York schools are prepared in conjunction with the Bureau of Lectures, of the Department of Education and with Rita Hocheimer, assistant in visual instruction in New York schools. Boone is editor-in-chief of all the courses and personally titles and prepares the courses for the schools. In connection with this there is a curriculum committee of the Visual Instruction Association of New York City, an unofficial body of teachers and professional people interested in visual instruction which works hand in hand with the Argonaut. Dr. Ernest L. Crandall, director of the Bureau of Lectures, is president of this organization.

It is expected that 15 schools in the greater city will have courses ready for showings for the term which begins Feb. 1. This number is expected to be materially increased later on, when the idea takes hold. Argonaut has established offices at 71 W. 23rd St.

C. C. Dill, with headquarters in Spokane, Wash., holds the distributing rights for the Argonaut courses in Washington, Idaho, Montana and Oregon. Negotiations are now under way for distribution throughout Ohio, New England, the South, through an office in Atlanta and in Kansas City.

Developing Foreign Trade

A NEW way of "selling" Europe on American automobiles by representatives from this country is being undertaken by displaying a four-reel moving picture film that shows the process by which the cars are produced and also tells something about the people who make them. A tour will cover Belgium, Denmark, France, Holland, Italy, Norway, Spain and Sweden.

Movie Helps Chambers of Commerce

CHAMBER of Commerce managers throughout the United States are going to be under obligations to the "movie" for having solved one of their toughest problems—that of getting the members to read the managers' annual reports. These reports are always interesting and full of information that members and the communities should have, but they are necessarily lengthy and not ten in a hundred read them or even look at them unless illustrated.

Roscoe D. Wyatt, manager of the Chamber of Commerce of San Jose, California, proposes that members shall see the reports. At the annual meeting of that organization, held in the largest theater in the city, he put on 2400 feet of film, depicting in an attractive, entertaining and impressive way the varied activities of the chamber during the preceding twelve months. In connection with this screen report were artistic views of the universities and public schools, fruit canneries and manufacturing concerns, residences, churches, paved highways, Santa Clara valley in blossom time (middle of March), and of nearby mountain and forest scenery. The large audience was greatly pleased with this novel method of presenting the report. Nearly twenty chambers of commerce in California and various states already have requested the use of the film.

American's Fire Loss $200

EARLY newspaper accounts contained an exaggerated report of an almost total loss to the plant of the American Film Company, 6227-6235 Broadway, Chicago. This was quickly corrected by the president, Samuel S. Hutchinson, also president of the American Projecting Company at the same address. Mr. Hutchinson said:

"Late in the afternoon of Jan. 18 a small fire started in a shed in the rear of the main building of the American Film executive offices. In this storehouse were a lot of old posters, antiquated press matter and other out of date material. The loss of the contents of this storehouse and the slight injury to the shed itself were small matters, and it is probable that the actual damage will not amount to more than about $200."

How One School Bought a Projector

A "MOVIE" machine has been installed in the armory of the University of South Dakota. The machine was ordered early last spring with the intention of giving several shows before the closing of the university for the summer, a number of tickets being sold to the students in order to purchase the machine. Through delay in transportation, however, the machine did not arrive until after school had closed.

The committee in charge of the shows at present, composed of faculty men and students, is compelled to give six shows as six tickets were sold to each student last year. Tickets for the first shows will be sold to the new students on the same plan as last year, six for a dollar. Following the first six shows it is planned to turn the work over to a student committee and movies will be given for the students two or three times a week during the winter.

Arrangements have been made with a firm in Minneapolis for pictures to be shown at the university.

This plan of purchasing a projector could well be used by other organizations, either churches, clubs or schools.

Missionary to Blaze Jungle Movie Trail

NO place is secure from the onrush of the motion picture—not even the heart of a primitive jungle. It is now to be used to help uplift the Heathens of the Malay Peninsula. Before many weeks the simple-hearted savages will be injected with the movie microbe. Mr. H. B. Mansell, a Methodist missionary, has just left for the darkest depths of the Malay peninsula, armed with a complete motion picture outfit and several uplift films. Mr. Mansell will show the "Good Samaritan" and the "Boy Samuel," two Biblical pictures produced by the International Church Film Corporation. The portable outfit used by Mr. Mansell is a Hallberg portable projector and the featherweight electric light plant which operates it. These were secured from the U-T-E Corporation at their New York City branch. A duplicate of the entire outfit will be shown at the National Education Association Convention, Atlantic City, N. J., at their exhibit at booth 138.

In regular motion-picture houses where architect and owner, adhering to rigid building codes, have given full protection, the logical film to use is

EASTMAN FILM

In homes, schools, churches and lodge rooms where portable projection is used and the need for full protection emphasized, the logical film to use is

EASTMAN SAFETY FILM

The film that is identifiable as safe throughout its entire length. The words Eastman Kodak Safety Film are stenciled in the film margin at ten inch intervals.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

School Boards! Superintendents!
Principals! Teachers!

You should become acquainted with The **MOTIOGRAPH** Motion Picture Machine, the Projector Predominant. The new aid to school instruction.

MOTIOGRAPHS are made right by twenty-three years of experience in manufacturing motion picture equipment.

They project flickerless pictures—make teaching easy and learning a pleasure to students.

They project clean, bright, rock steady pictures at the lowest upkeep cost.

They are the school's favorite projector.

Write for detailed Literature

Crystal Lake Schools
Crystal Lake, McHenry County, Illinois
DISTRICT 47

Enterprise Optical Mfg. Co.,
Chicago, Ill.

Gentlemen:

About a year ago we purchased your Motiograph DeLuxe for use in our schools.

Before purchasing, in company with an engineer, I examined all the leading makes of projectors. We decided that the Motiograph was the best for safety--compactness--and ease of operation.

I shall be pleased to personally recommend the Motiograph to anyone interested,

Respectfully,

H. A. Dean.

ENTERPRISE OPTICAL MFG. COMPANY,
564 W. Randolph St., Chicago

To Make Pictures in the South

WHEN the weather makes outdoor "casting" impossible in the north, the International Church Film Corporation will concentrate on a list of seven pictures in which the action is entirely indoors. In fact, work has already started on this particular group. While snow is piling up around the Jersey studio on the Palisades, while icicles form on the eaves the company, comfortably housed within, will work on such pictures as "The Double Gift," built on the story of Elisha and the Shunammite; "The Price" for which Annanias and Sapphira provide the basic motif; "The Lord Will Provide," "Who Liveth His Life," "The Widow's Mite," "Pharisee and Publican," "His Birthrite."

In the early spring, the International will "shoot" oriental scenes requiring the natural luxurious efflorescence of Florida settings. "David and Goliath" and "Joseph" are a few of the many elaborate productions which was scheduled to be filmed at that time. In this list of Bible stories which will soon be ready for release are such titles as "Naaman", "Mothers of Men", "The Mote", "Arrows in the Sky", "For They Shall Obtain Mercy", "Seventy Times Seven", "The Modern Leaven", "Thy Apartment House Neighbor", "Beatitude Brown", and "The Struggle."

All of these are founded up on some incident or story related in the Bible which has been given a modern application. Such well known leaders of religious activity as Dr. Paul Smith, Methodist minister, who lead the vice crusade against the infamous Barbary Coast; Rev. Charles W. Blanpied, until recently connected with the Methodist Home Mission Work, and Rev. Barclay Acheson, prominent in the New Era Movement of the Presbyterian Church, are among those who are writing scenarios.

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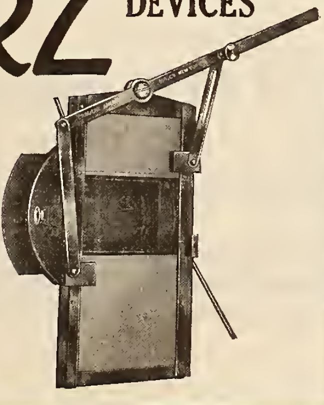

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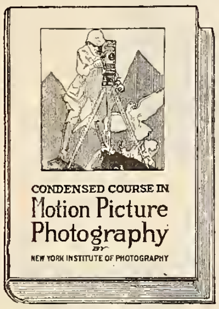

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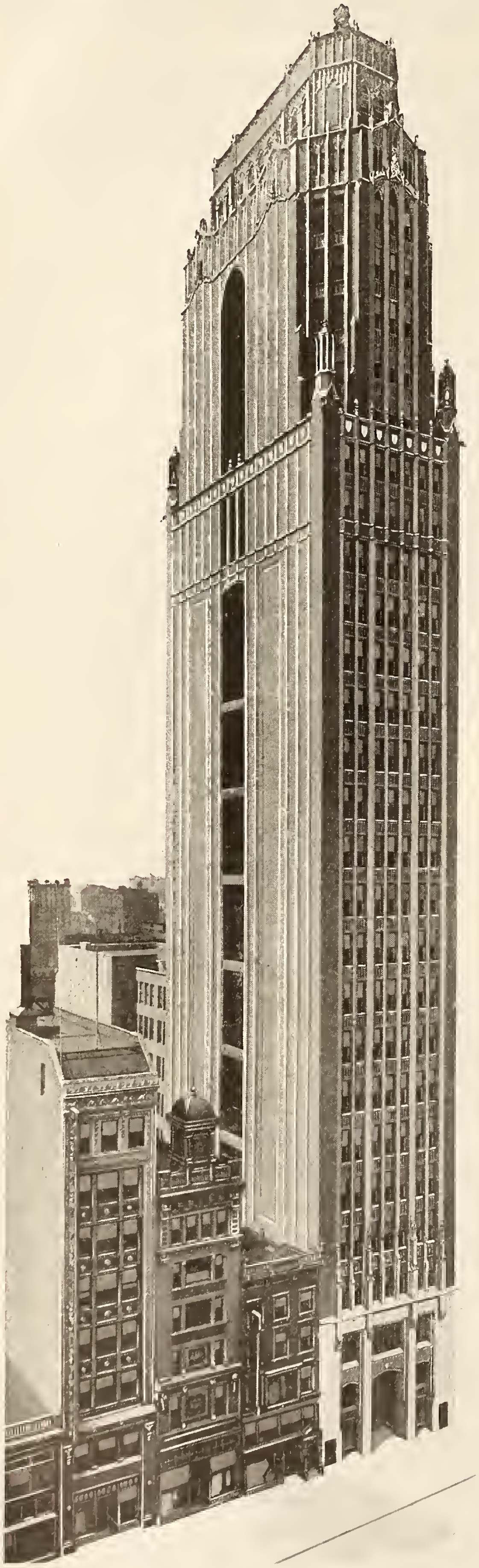

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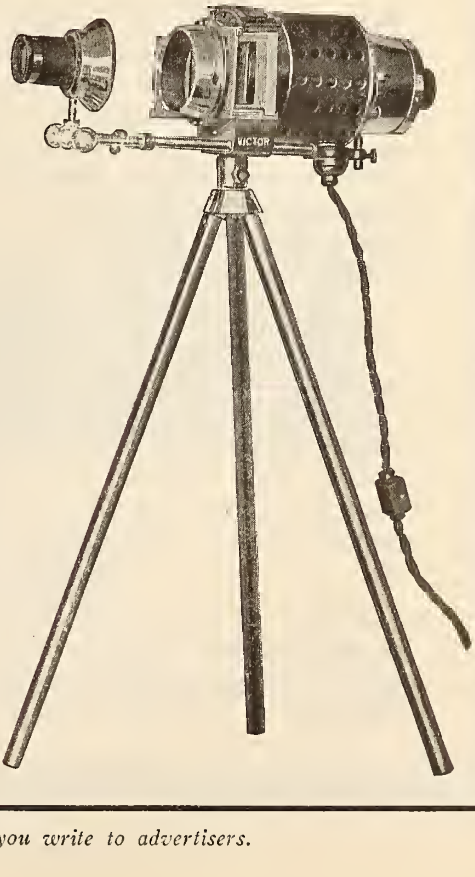

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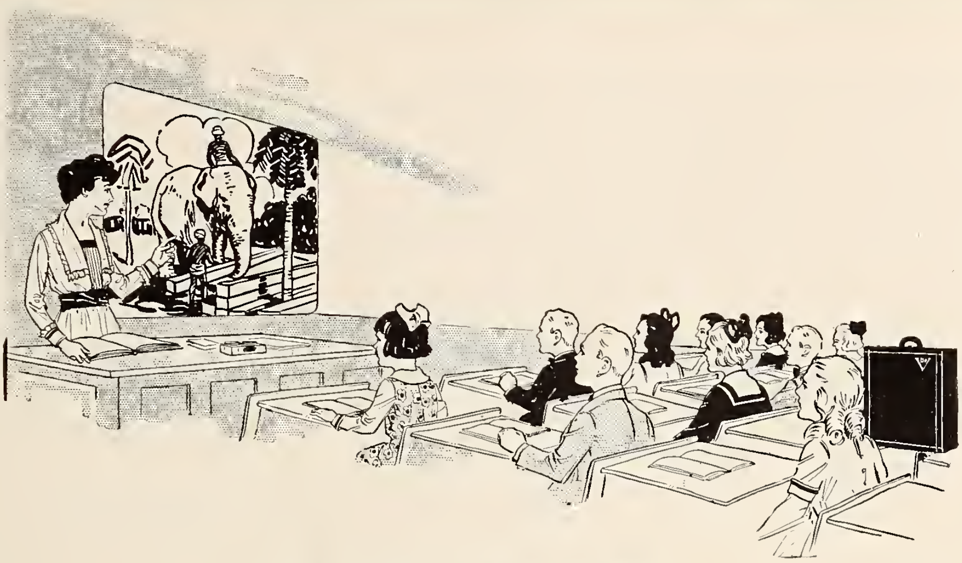

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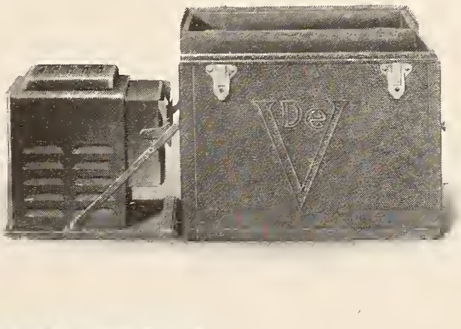

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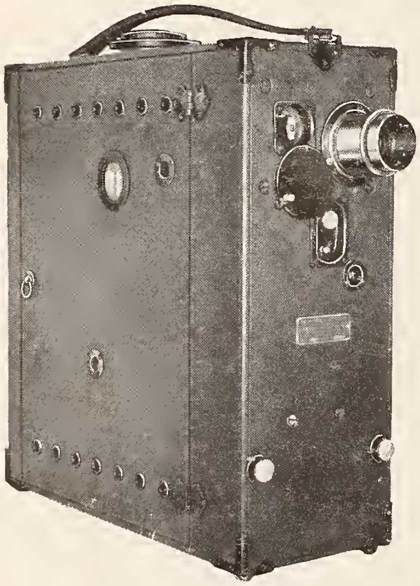

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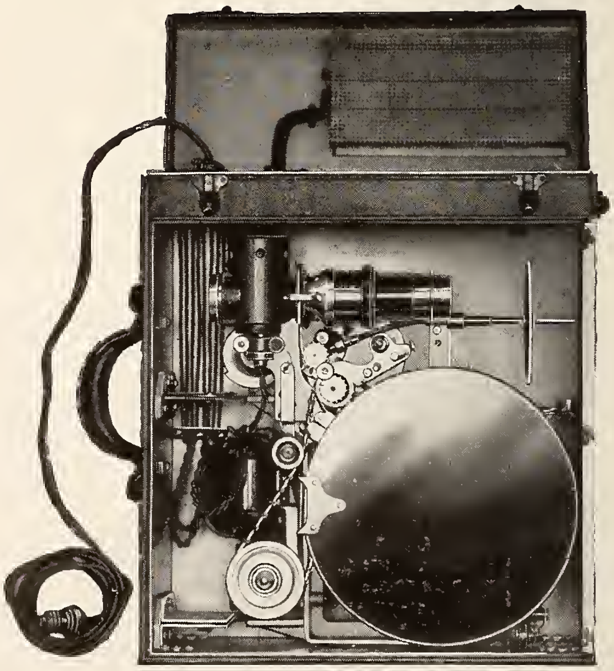

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MOVING PICTURE AGE

THE *APRIL* ISSUE

Vol. IV 1921 No. 4

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A Moment With the Business Manager

LETTERS such as the following speak well of the value received from the magazine.

MOVING PICTURE AGE:

Your good letter arrived in due time, but we have been so busy here that I have been unable to answer it sooner, for which I trust you will pardon me.

I wish to thank you most kindly for your graciousness and generosity in sending me a copy of "1001 Films." I am so glad to know that you are giving each present subscriber to MOVING PICTURE AGE a copy of this booklet. I am sure this courtesy will be greatly appreciated, and feel that not only will it be helpful in increasing the circulation of your splendid magazine, but it will be a distinct service to the subscribers, all of whom are more or less interested in obtaining good films. Such good deeds as this are real services rendered to your constituency and I am sure your work will bring about a great deal of happiness and satisfaction.

I am interested very much in the good work you are doing through MOVING PICTURE AGE and in such special services as the one mentioned above, and will do all I can to extend your influence.

I wish to express my appreciation of the high standards your magazine maintains, and the splendid moral tone to the whole paper. I am sure it will be very fruitful in elevating the standard of motion pictures in this country and will be one of the potent factors in directing the motion picture industry into channels which are of great value to the American people, and thereby increasing its helpfulness instead of allowing it to degrade communities by pandering to the low tastes of unscrupulous adventurers.

With kindest regards and wishing you an abundance of success, I remain,

Very cordially yours,
ROY G. FLETCHER, St. Paul, Minn.

We receive many such letters. What has been *your* experience with MOVING PICTURE AGE?

Published Monthly by
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418 South Market Street,
Chicago, Illinois

Telephone, Wabash 912

Eastern Office:
Room 308, 51 E. 42nd St., New York
Phone, Vanderbilt 5462

EDWARD F. HAMM, President
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EDITORIALS

What Are You Doing?

NO users of films or slides are so well versed in all their application but that they can learn from others in the same work. This letter from one user, it is hoped, is the forerunner of many similar exchanges of ideas and offers of co-operation.

Editor Moving Picture Age:

After reading the Moving Picture Age for the past two years and noting the great interest being manifested in visual instruction it occurred to me that a brief account of what we have accomplished and are now doing in our high school in this new phase of education might interest several of its readers.

In December, 1919, just prior to the Christmas holidays the Neoga Township High School put on a one night carnival in the high school gymnasium to raise a fund with which to purchase a motion picture projector. We succeeded beyond our expectations and were able to procure a portable projector and screen. Last December we repeated our carnival and succeeded in raising ample funds with which to take care of our film rentals during our present term.

We have been showing two Ford Educational Weekly films each week for the past year. In addition to these we have run other educational and industrial films. These pictures are shown in the daytime before the opening of the session of school, the pupils being eager and willing to some to school earlier on these occasions in order to avoid encroaching too much on the regular school time. The high school plays the part of big brother to the grade school by permitting the pictures to be shown to the younger pupils after they have been run at the high school. A dark room had to be improvised at each school in order to make it possible to use the pictures in daytime. This was accomplished at the high school by equipping the gymnasium with dark shades, and at the grade school by equipping a vacant room in a similar way.

In addition to showing moving pictures to school pupils and teachers we have had calls from outside organizations and at different times we have run pictures for the Civic Club, Parent-Teachers' Association, American Legion, Boy Scouts, etc. The Superintendent of Schools is the operator.

I hope that this article may help and inspire others.

W. C. Fairweather,
Supt. of Schools, Neoga, Ill.

Sunday School Board Approves Pictures

READERS of Moving Picture Age will be interested in the action of the Board of Sunday Schools of the Methodist Episcopal Church in their recent meeting at the Edgewater Beach Hotel in Chicago. At this meeting, according to a newspaper report, a resolution was passed commending the use of motion pictures as a "valid and valuable ally of the Sunday school in its work of providing instruction and wholesome recreation for young people."

In the February article, Rev. Roy L. Smith spoke of the use of moving pictures in the educational work of the Simpson Methodist Church of Minneapolis. With this official stamp of approval many other churches and Sunday schools will undoubtedly call moving pictures to their aid in church work. One minister has said that moving pictures are as necessary a part of the church work as the stationery or the piano. With the increasing amount of film prepared for this field the work of the church will undoubtedly be forced to meet the demands of the people for some attention of this sort.

A Newspaper Editor's Opinion

THE following editorial, clipped from a recent issue of the Chicago Journal of Commerce and Finance, is submitted without further comment. No doubt many readers of Moving Picture Age will agree with the writer of this editorial.

A Newspaper Episode

Many years ago a certain newspaper employed a singularly versatile, irreverent and ribald head-line writer. Forty times a day, over as many news stories, he built head-lines that amused, startled, angered or shocked the paper's readers. His work became the wonder of every newspaper office in the country, a multitude of imitations were given play in papers which cared nothing for their moral influence in the communities whose baser elements they catered to both in news and the manner of its presentation.

One night the wires brought to this paper the story of a murderer who professed conversion just before he was hanged, and babbled of going to heaven. Next morning in heavy black type a screaming line appeared over the story. It was: "Jerked to Jesus!" Then a revolt set in. The public got busy with that newspaper's subscription list. Discontinuance orders rolled in. Advertising dropped out, and later the paper also dropped out. It was done.

We have related this episode of newspaper life because it suggests what is going to happen to those moving picture houses which parade vicious sex titles and immoral plays to a surfeited public. May the crash soon come!

"Supervise your children's cinema entertainment as you would their reading or their associates. Impressions received through the eye of the camera may 'register' deeper on the childish mind than those even of the printed page. It is the duty of every mother or guardian of children to watch these first impressions. The first years of the child's life are the years which count." —Dorothy B. Nutting in "The Woman Citizen."

To interest the parents in visual instruction the members of the Parent-Teachers' Association in a Michigan city were invited to watch the teaching of a sixth grade geography lesson using stereopticon slides as an aid to instruction. It should be easy to get the co-operation of parents in this work, but the best way is to "show" them.

Procrastination in returning films or slides may inconvenience the church or school to receive them next. Remember you are "next" when waiting.

USING FIVE REELERS IN SCHOOL WORK

Frequently educators wish to use films of greater length than is possible in a single class room period. Particularly is this true in the films which are used in the teaching of literature. Prof. Balcom has solved this problem in a way which will be interesting to all educators. He tells about this in the article beginning on the opposite page

APR -6 1921
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MOVING PICTURE AGE
For Non-Theatrical Film and Slide Users
Vol. IV **APRIL, 1921** **No. 4**

Handling After School Film Showings

Class periods seldom permit of longer than two reel film showings. How the problem of getting the longer productions before the pupils is solved at Newark is told in this article

By A. G. Balcom
Assistant Superintendent of Schools, Newark, N. J.

THE school buildings of Newark of recent construction are all equipped with commodious auditoriums. It would be interesting if space permitted to note the influences in and out of school that have led to the establishment of the auditorium as a necessary and permanent feature of the modern school building. All of the newer buildings (constructed during the last six years) have permanently constructed projection rooms in the back of the auditoriums, so when the question came up of providing our schools with projecting outfits, machines were selected, for the most part, for the auditoriums and the type that projected a picture distinct and large enough to be seen from every part of the room.

In this connection, I want to say that there is a great advantage in showing pictures in a good sized room and by this I mean a room considerably larger than the average classroom and to have such a room equipped with an adequate machine. We all know that sitting too near the screen has the effect of a blurred definition of the picture, whereas, viewing the same picture from a point farther away produces the effect of a clear definition. I do not wish to be understood as opposed to class room showing, for it has its place, but it is never as satisfactory from the standpoint of definition as the auditorium showing.

Music is a regular part of the film showings at the Cleveland, Jr., High School. Miss Diana Cobb, who creates the harmonic setting, is seated at the piano

The school program in Newark is worked out with great care and attention to time allottment of subjects. The schedule of film showings is dependent upon the auditorium periods, which are about 45 minutes in duration. From 20 to 30 minutes of this time is allowed for film showing—once in two weeks in the traditionally organized school and once a week for each pupil of the "alternating" school. It is rarely possible to run more than 2,000 feet of film at a period.

About a year and a half ago a teacher in one of the local schools who has an appreciation of the value of visual aids in teaching told me of an experience she had in taking her class to see "Evangeline" on the screen in a movie theatre near her school. She said that the class had been reading "Evangeline" and thoroughly enjoyed the screen version but that the enjoyment of the occasion was greatly marred by the type of pictures shown immediately before and after the feature film. She said further, "Why can't we have these screen versions of the classics in the school buildings where there is the atmosphere of the class room as differentiated from that of the theatre?" This set me to thinking. I immediately made inquiries as to the number of the literary classics read in our schools that were available in film form. I found that there were a number available but all were too long for our auditorium period.

As an experiment I decided to begin with "My Own United States" the screen name of "The Man Without a Country," and to give it in four school buildings covering the northern, western, southern and eastern sections of the city. The book, "The Man Without a Country" is read in the seventh grade in some schools and in the eighth grade in other schools. It was decided to invite the classes who were reading or had read the book and all programs were scheduled to begin at 4 o'clock. Between three and four thousand upper grammar grade pupils saw this picture and the reaction resulting from it was most favorable. These two reactions indicate the high character of the film. Principal Raymond B. Gurley of the Cleveland Junior High School says in a letter dated December 6, 1920:

"'The Man Without a Country' is one of the finest films I have ever seen. The boys and girls who saw it are still talking about it. The film stimulated a love of country and visualized a period in the history of our country often misunderstood. It served to crush any spirit of Bolshevism that might be lurking in the minds of pupils indoctrinated by such home influence."

Principal Alexander J. Glennie of the Hamilton School writes as follows under date of November 29, 1920:

"I wish to congratulate you on the service you are doing the pupils of our school system in the presentation of such films as 'The Man Without a Country' shown in this school Wednesday afternoon, November 17th. In the selective sense displayed in picking out the scenes which make a coherent historical narrative and a sustained dramatic sequence the film marks what I should call at notable achievement. Customs, costumes, furniture, are reproduced with historic accuracy. Even the lineaments of the principal historical characters are produced with fidelity to the best conception that has come down to us from authentic portraits.

"In its literary form alone the message of 'The Man Without a Country' is always strong. Reinforced as it is in the film by the appeal to the eye, with the truthfulness of setting that only the student of the life and customs of the time could produce, it carries its message with unusual force. When I say that it held a grammar school audience made up of pupils from a half dozen or more different schools, crowded to the capacity of the auditorium for more than an hour and a half, after four o'clock in the afternoon, I am telling you that it stood up under a trying test. It more than stood up; it held the audience in its grip. It put over its message with an impressiveness and force that is bound to make it lasting. We need more lessons taught in the same way."

A gathering for a film showing at the Hawthorn School during a regular auditorium period. Notice the projection booth to the left of the aisle in the rear. Twenty-six schools in Newark have professional projection equipment

Film Studies on the "Courtship of Myles Standish"

During the last week of November, 1920, I was privileged to witness a film version of the "Courtship of Myles Standish" through the courtesy of the Argonaut Distributing Corporation of New York and was so much pleased with it that I decided to have it shown in the Newark schools. So it was announced in a circular which read as follows:

At the Burnet School the projection booth is erected above the entrance. A stereopticon (to the left of the booth by the chair) is also placed on this platform. This is one of the after school film showings to teachers and pupils of neighboring schools

" 'The Courtship of Myles Standish,' a five reel film specially produced for school use, will be shown during the week beginning Monday, December 13, 1920, at 4:00 p. m. each day in the following school buildings (centers are omitted for lack of space). This film gives the atmosphere of Pilgrim life and is preceded by a prologue that pictures the living descendants of John Alden. Therefore, in view of the approaching Tercentenary of the Landing of the Pilgrims, its showing will be most timely. The film will be primarily for the classes reading 'The Courtship of Myles Standish' this semester, but if the seating accommodations at the centers will allow more classes to attend, invitations may be extended to those expecting to read it during the year."

So great was the demand for this film that the auditorium period in some schools was stretched to permit its showing. About 7,000 pupils saw it and these two reactions testify as to its reception.

Principal F. H. Hanson of the Burnet School under date of December 21, 1920, writes:

" 'The Courtship of Myles Standish' is a great picture. It carries the interest all the way through and it is such a clean, wholesome picture that it is well worth while. Mrs. Hanson said, 'There was nothing offensive about the lovemaking scene in this picture; it is a pity that children have placed before them in the moving picture houses similar scenes depicted in such offensive fashion.' "

Principal John M. Gibbs of the John Catlin School under date of December 21, 1920, says:

"The showing of 'The Courtship of Myles Standish' was given very successfully at the John Catlin School Friday, December 17. The picture was clear and distinct in every detail. The picture representation followed very faithfully the written poem. The impersonations were of high order. Boys and girls filled the auditorium to its capacity. About 300 pupils of neighboring schools desirous of seeing the picture could not be accommodated. This suggests that the proposition of giving two presentations of pictures at this center might be considered.

"The interest in the picture and the appreciation of it were clearly manifest. The educational value of this picture centers, largely, I think, in the following:

"1. It arouses and deepens the interest of children in standard and wholesome literature.

"2. It enlarges and clarifies the understanding of the life of a period—the knowledge of which is of fundamental importance to pupils of grammar school age.

"3. It portrays strikingly the virtues of true friendship, loyalty and honor. It teaches that worthy rewards come to those who cherish these virtues.

"4. It is an antidote to remove, perhaps, or, at least, to lessen the evil effects upon our pupils of many of the moving pictures they see."

"The Son of Democracy" on the Screen

At this writing we are showing after school and at some auditorium periods the Benjamin Chapin Pictures of Abraham Lincoln, known as the "Son of Democracy," in ten chapters, contracting for a five days' use of each chapter, beginning January 10 and extending over a period of five weeks, ending February 11, the day previous to Lincoln's birthday. The aggregate attendance at these showings will be fully forty thousand.

I wish space would permit mentioning the many interesting incidents that have developed in connection with the showing of "The Son of Democracy." One mother who has a boy in the Cleveland Junior High School came to the school a day or so after the first two chapters had been shown and inquired about the pictures that her boy had seen. She said that he talked about the picture all through the dinner hour and insisted upon its being the chief topic of conversation until he went to bed. And when his mother suggested that they talk about something else he said, "Why, mother, that's the greatest picture I have ever seen. I can't get it out of my mind. Oh, how I wish we could see such pictures as that at the movies."

Mr. George Ripley Pinkham, principal of Lafayette School, under date of January 28, writes as follows:

"As arranged by you we have had an afternoon with

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How Our Church Uses Moving Pictures

VI. Some Problems and Some Results

Every user and prospective user of moving pictures for church work will be interested in this statement of the problems, how they may be overcome, and the results which may be expected, as told by an experienced user of films who has met and solved these problems

By Rev. Roy L. Smith
Pastor, Simpson Methodist Church, Minneapolis, Minn.

THE church which has never used pictures will find the problems complex and bewildering at first. Some dangerous conditions will go unrecognized for weeks without correction and only come to light when a serious situation has developed. Much discouragement and anxiety can be saved if the true nature of the problem can be realized at the outset and adequate preparation made for meeting the case before the danger arises. It is with the thought of meeting emergencies before they arise that this article discusses certain problems.

In instituting the picture program the problem of equipment is uppermost. Generally speaking I am in favor of putting in the highest grade equipment that the church can possibly pay for. Some churches choose the "narrow-width film" and, therefore, install the projector that handles this material. There are, of course, certain advantages. The fire risk is eliminated. No booth is ever necessary. Other advantages are offered. But this type of film is made on a different guage than the standard film and a machine built for it will not operate the standard commercial film. Therefore the exhibitor is limited to the library of subjects put out by the concerns in this field.

Why a Booth Is Advisable

Another item of supreme importance is the use of a booth. Many "fireproof" machines are sold with the understanding that no booth is needed. We have found, however, that there are other advantages to be gained in the use of a booth in addition to the elimination of the fire hazard. Every boy is intensely interested in machinery. Because of the delicate adjustments of a projector, a small lad can do much damage in a very few minutes through mere curiosity. An exposed machine is a great temptation but a booth protects the machine and the operator. Moreover, we have found that the operator is a popular young man while the machine is running and his work is often interfered with because of several onlookers who persist in watching the machine rather than the picture. A booth will isolate the operator and greatly facilitate his work.

Another fact that we must never forget is the highly inflammable nature of the material we are working with. No one who has never seen a blazing film can have any idea of the immense volume of flame produced. The greatest danger is not from the flame but from the panic that will ensue. Where considerable numbers of children are involved it becomes an absolute impossibility to prevent a stampede. You can avoid a panic with a fire in a booth but no crowd can be controlled in the full sight of a blaze. The only way to be safe is to be safe beforehand.

Experience has shown that the operator is often a real problem. During the showing of a picture the audience is completely at his mercy. If he is careless in his work, dilatory and slow, the crowd has to wait. Too often he is a mechanic and not a crowd psychologist. He does not realize how restless the people become as they wait for him to make his machine ready. I have found it necessary from time to time to speak frankly to the operator and tell him exactly what happened while he casually inspected his machine. When volunteer help is used it is difficult to demand service but the cooperation must be secured by developing a pride in the work and an understanding of its problems.

Why Prompt Starting Is Necessary

Nothing does more to produce a train of problems than the habit of beginning the programs late. Tardiness gives the impression of disorganization and the children are quick to sense this fact and respond with disorder. I have insisted, on one or two occasions, that people should even go without their evening meal to make sure that every detail was ready so that the program could begin promptly. This involves the operator chiefly. The film should be in the machine, all adjustments made, the curtain properly hung and the workers in their places at the moment the picture is announced to begin. A failure to observe these rules will create the impression that the entertainments are mismanaged, juvenile and unsatisfactory. We insist upon the minister and the choir being ready on time with the services of public worship and the same importance prevails in the picture program.

The problem of disorder just mentioned can never be taken lightly. A church building is a public building in which everyone feels a certain sense of ownership. Children and adults alike will take liberties in a church building that they will not consider in a public theatre. They have a feeling of ownership without a feeling of responsibility. Disorders develop, therefore, without deliberate malice or spite as their motive. The problem is common to all gatherings of children particularly. But no moral or spiritual gains can atone for the development of this spirit of disorder which soon degenerates into rebellion against authority. A firm stand, taken at the outset, with swift and impressive discipline for the first offenders will usually have a fine effect. Occasional appeals from the platform serve to maintain the spirit of discipline. The use of season tickets which must be surrendered in case of misbehaviour is a great aid. It is wise to sprinkle the adults through the crowds of children with instructions to assert authority if needed.

I once thought that no place in the church was too "sacred" for use in wholesome entertainment. The years of experimentation have convinced me, however, that there is a danger in using the sanctuary of worship for a regular entertainment function. Of course the smaller churches have no other place and in such cases I would not refuse to use pictures. But if any other place can be found I would use it even if it is not so convenient. People who become accustomed to the sanctuary as a play-house find it difficult to develop a genuine spirit of worship. The average picture is associated with entertainment and laughter. We have taken a few pictures into our main auditorium but they have always been those which gave a message suitable for such an environment. In such cases the atmosphere of the sanctuary has been a great aid to the picture.

The church which begins the use of pictures will immediately be subjected to considerable criticism. This arises from three general sources: (1) Those entirely outside any church, (2) Those connected with other churches, and (3) Those affiliated with the church itself.

Handling Criticisms on Pictures in the Church

The criticism which comes from people outside any church originates usually with some professional critic who would complain that the church was not "doing anything" if it did not use pictures. In a few instances a complaint will come from some theatre manager whose business is being affected. This does not often happen though there are a few of the tribe of Alexander the Coppersmith still living. The amount of friendly praise and interest that comes will more than counterbalance the criticism a hundred times.

The criticisms from people in other churches sometimes originates in jealousy, in which case there is nothing to do but ignore the critic. There may be an honest objection to the use of pictures with the feeling that the church using them is lowering the general tone of church influence and thus making it harder for all the rest. In such a case it is necessary to educate the critics to the genuine purpose involved and the methods used. This requires time and patience but it is worth while. On the other hand there may be a genuine cause for complaint.

The use of pictures in one church can easily have the effect of drawing children away from other Sunday Schools where no pictures are used. Unless the church-exhibitor is careful and fair there is great danger of being exposed to the charge of proselyting. We have avoided this danger by making it possible for all children to be admitted to our programs regardless of their membership in our Sunday School. There is, therefore, no reason why any child should leave his own school to come to us. In addition, we take the neighboring pastors into our fullest confidence with the result that they know exactly what our plans and methods are. Simpson Church has issued tickets for the Neighborhood Night function to children in more than a dozen Sunday Schools outside our own and no criticism has ever resulted to our knowledge. Our records and files are open to the pastors of the community and we frequently furnish them with the names of those who hold our season tickets. In every case they have met fairness with fairness.

Answering Objections From Members

The criticism which comes from without is not so difficult as that which comes from within. Much of the objection from our own people may seem to be pure obstinacy, but it usually begins in an honest conviction. Convictions, misguided, soon become obstinacy. I have always asked the critics to judge the issue on the basis of actual results and facts as revealed in practice. It is of the greatest advantage to take the people into our confidence. I steadily avoid the appearance of "trying to put something over." In every case where it was possible I have tried to get the critic to take some responsible part in the work. In some cases I have made a personal call on the objector and undertaken to reason the matter out. Under no circumstances do I allow any show of bitterness or irritation. I proceed upon the assumption that the critic is as much interested in the work as I am and that the criticism arises from an anxiety to see the work prosper. I try to secure some sort of consent, even if it is a grudging one, and then build upon that foundation, however narrow. By giving the critic credit for honest motives I have been able to thaw out much opposition that I could never have battered down.

The problem of film is critical. One of our workers always inspects a film unless it is commended by others whose judgment I have learned to trust. The Methodist Committee on Conservation and Advance has issued a "White List" of film which they have inspected. These judgments can be relied upon for they come from ministers and workers thoroughly trained in the judgment of pictures. It is probably the most careful and rigid inspection we have available. These lists will be furnished free upon application by mail by addressing the Committee at 740 N. Rush St., Chicago. I have found the use of the MOVING PICTURE AGE invaluable and indespensible.

Any man who is going to use film must make up his mind to give sufficient time to the subject to become thoroughly informed. I have made it a habit to file all press references to the use of film in churches and schools and then follow up the filing with correspondence wherever I can get names and addresses. This has resulted in the accumulation of a great mass of information which is absolutely invaluable to me. All of this takes time and energy but the results are amply rewarding.

A few churches with which I am familiar are using pictures irregularly. A comparison of results incline me to the belief that much more satisfactory accomplishment will follow a systematic program. I prefer a weekly program but local conditions may favor a bi-weekly or a monthly program. But whatever the conditions I would adopt a regular schedule and then maintain it. The amount of material available for programs and the ease with which it can be obtained makes it possible to organize such programs with a minimum of effort. A regular program develops a regular habit which is one of the most valuable by-products of the whole plan.

Some of the Results Obtained

We are frequently questioned as to the results obtained from our picture programs. Perhaps the best answer is the action of our official board which has constituted the committee of management a permanent organization of the church and made it answerable to the governing body of the church on the same basis as the Sunday School. This means that we are definitely committed to the work.

The most apparent results are to be met in the Sunday School but results are to be found in every department of our work. Our Sunday School has increased 100 per cent since the introduction of pictures, both in attendance and enrollment. Our Statistical Secretary tells us that forty per cent of this gain is directly traceable to the pictures? Teachers of classes testify, without exception, to the wholesome effect upon the enrollment in their classes.

From the standpoint of publicity the community programs have been the best single medium we have had. Simpson Church has come to be known all over the south section of Minneapolis, both among children and adults. Everywhere our visitors go they are greeted with the words, "Yes, our children go to your Neighborhood Night." Hundreds of adults have come with the children and we have had a chance to interest them in other features of our work. The fact that the program is given free, and that children do not have to come to our Sunday School, has given an impression that we are unselfishly working for the interests of the community.

The result is a friendliness toward us that is of incalculable value. Our regular services of worship have shared largely in the general advantage and Sunday congregations have been greatly increased during the months.

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How Weekly Film Shows Hold Men on Job

Because of the monotony of the logger's life many men leave camp. By taking a touch of the outside to them—a weekly entertainment of choice moving pictures—they and their families are kept on the job

By Ralph J. Staehli
Manager, Educational Film Dept., Ellison-White Chautauqua System, Portland, Oregon

Packed up ready for the Ford special

PROBABLY one of the most unusual motion picture circuits in America is operated out of Portland, Oregon, by an Industrial Relations Service. It has been going more than one year and its operators claim to have made a place for the service in the industrial field. In any event the number of communities to be served by the enterprise will be increased from 18 to more than 30 this spring.

The plan had its inception with logging camp operators on the Columbia River. They felt the need of bringing something of the world to the loggers who for weeks and months at a time were far out in the timber with time hanging heavily after their short day of eight hours. The unrest manifest in other fields was bothersome here, yet the operators felt that the touch of the world which the film would supply would keep men in camp and at the same time furnish a wholesome influence in the camp life.

Even the best of men have occasionally left good jobs for no better reason than a night in town in search of amusement. Often the amusement was nothing more serious than a "movie bat." That there was something to it was demonstrated by the motion picture service established for the loggers by our organization.

In several of the camps, labor turnover did drop and the change of attitude on the part of some of the best men was particularly encouraging. The motion picture did, of course, not supply a complete change of environment to the dissatisfied, but once each week it nevertheless carried the men completely away from their hum-drum existence. Men who had nothing to laugh about all week became themselves at the shows and there was little doubt but that the service was making good.

Men in a camp are somewhat like a crew on a ship. While land bound only, they are as completely isolated as is the sailor. Their travel for days at a time is no further than from the bunk to the mess house, to the woods and then back. It is apparent how easily the spirit in such close quarters can become anything but what it ought to be.

The programs furnished these camps and sawmills are the best obtainable in the local exchanges. The first thought is entertainment of a good character. With the feature is run a comedy and educational matter, general in character or closely related to the men in the nightly audiences. To supply the last demand, the circuit is now producing its own logging safety and first aid films and at other times has shown available educational films covering logging machinery and equipment and methods.

The territory covered by the circuits is more than 100 miles in length and nearly as broad and embraces the heavy timbered section of the states of Oregon and Washington. The circuits are divided into three groups of six, each being in charge of a district operator who goes over the same ground each week. In one or two places stationary equipment has been installed but each of the men is equipped with a portable outfit of a design developed by the originator of the circuit.

This is the outfit the operator carries

Owing to the fact that some of the camps are equipped with 220, some with 110, some with 32 volt and still others with odd denominations of voltages, the first problem became suitable equipment. The outfits now in use have proven satisfactory but were developed only after much experimentation.

Unfortunately we could not find a portable which could stand this service nor lend itself to the variable conditions imposed upon the operators. Their compactness naturally appealed, but one type after another had to be discarded. Finally, in desperation, two old Edisons were purchased. The heavy metal parts were removed, coated with molder's wax and cast in aluminum. The bearings were bushed with bronze and the whole re-assembled and placed in a type of fibre box known as a "field officer's kit" and purchased at an army surplus sale. The boxes were often thrown from logging trains and boats and trucks, but after six months' continuous service the old Edisons are still at it with a minimum cost of repairs and broken parts.

The lamp also had to be redesigned to attain greater illuminating efficiency; for where there was no power available, it became necessary to run an eight reel program from a six volt storage battery as transportation facilities forbade the use of any portable generating outfits. The combination as now being used is entirely successful and in these camps, miles back in the woods—in some cases 40 miles from any sort of a town—the loggers enjoy the best that the film can bring them.

For screens, the best obtainable has been a high grade satin, stretched over a portable frame. The "Skinner" cotton back satin will serve the purpose. The silk surface affords excellent projection with a minimum of light and gives that depth and full value so desirable in pro-

Weekly shows, held in theatres similar to this, at 18 logging camps, relieve the monotony of the isolated life of the loggers and their families jection. With ranges of as long as 70 feet and a six volt battery for the source of power, the projection on these circuits has been as bright as the eye would want it.

For versatility operators in this service must rival the proverbial yankee peddler. Not only the machines and varying voltages, but the problems of transportation have to be considered. The varying voltages, nevertheless, is a problem that probably is met by every projectionist at one time or another. The quickest solution adopted by our men has proven the most satisfactory where their assortment of lamps will not fit in.

How Changes in Voltages Are Handled

The operator simply selects a lamp of low voltage. Next he gets a wooden tub, such as a candy pail, or lard bucket. He fills this with water, "bums" the camp chef for a handful of salt and throws it into the water. Next he gets a wornout brakeshoe or some other heavy piece of iron and ties one end of the wire to the brakeshoe, immersing it in the wooden bucket. To the other end he fastens a smaller piece of metal and puts it in series with the projection lamp. With an eye on the lamp he sticks the metal slowly into the brine, gradually moving it nearer the other iron bar until the desired brilliancy is obtained. Care must be taken not to get too much salt into the mixture or the resistance will not be enough to protect the lamp. Unless the operator has had some experience he should not experiment with anything higher than 32 volt "juice."

In more than a year that these circuits have been running, they have missed but one show and that when a steamer on the Lower Columbia blew out a boiler tube. All other emergencies have been met and the crowd that gathered always enjoyed a show. The credit for that belongs to a young man, Ralph E. Wiser, who has become the field manager of the educational enterprise in the woods.

Operators travel by anything that will get them to their next date. Logging railroads, cable ways, on top the logs, on the front end of locomotives, speeders, boats, launches, skidways and aerial tramways are all in a week's experience for the men who put on these shows.

Bringing Everybody to the Show

Still another novelty is introduced into this business. Logging camps are scattered through an "operation" sometimes for miles, with little groups of 10 to 50 men in each. It would hardly be worth while to stop at each camp, so in any one outfit the largest camp usually gets the show and the fans from the others come to this one.

In one such case, at the Inman Poulsen Lumber Company, in Washington, the show camp is 16 miles back from the river and the loggers are scattered in small groups along the line. Every Wednesday night, "Special Number 32" leaves the upper camp. The train consists of the locomotive and two flat cars and leaves for the camps along the line. The furthest point on its schedule is 14 miles.

On the way back up it picks up the little groups until it comes into camp loaded down with loggers and their families. After the show the "Special" makes the return trip. Rain or shine, the special invariably collects a load and a wet seat on the open cars doesn't stop the crowd from coming again the next week.

Commencing with the release of March 6, a radical change will be made in the Paramount Magazine. Instead of the 1,000 foot which now consists of three or more tabloid subjects, the magazine will be 500 foot in length, the footage to be taken up entirely with a cartoon comedy.

Return rented slides and films promptly.

Taking the Studio to the Plant

INSTEAD of bringing the plant to the studio, the Tisdale Industrial Film Corporation, Chicago, Illinois, take the studio to the factory. To do this it has ten automobile trucks fitted up with cameras, portable lights, and all the necessary equipment for taking motion pictures in any industrial plant. Industrial experts, camera men and directors travel with the trucks. Thus without stopping the work or hindering the operations or protracted disarrangement of the machinery, the cameramen and directors arrange the lights and "shoot" the operations as they actually are carried out. The Tisdale organization are prepared to take any part of a plant from the basement up, even to flying over the smokestack.

Courtesy Tisdale Industrial Film Corporation

Four of the Tisdale camera trucks with their directors, cameramen and part of their equipment

Mr. Tisdale believes that in the production of an industrial film the action should be purely industrial without the addition of any drama or comedy. The pictures of the processes take the customers or dealers through the plant and show them in detail how the product is made, the care put into its production and the quality of the output. By arrangement with the managers this may be shown at theaters or distributed by the customer through the efforts of his salesmen and portable projectors.

This concern also does a great deal of production work for chambers of commerce and various other civic organizations in many cities over the United States. For this the trucks and other equipment are quite convenient in the taking of the pictures. These pictures not only furnish amusement to the people, but make excellent film for the chambers of commerce to boost the local opportunities for manufacturing, and other attractive features which make the city valuable as a market or as an industrial possibility.

The Way Out

THERE is nothing new in the idea of buying films, for teaching purposes, as opposed to renting them. Many are the educators who can sympathize with the following experience. A prominent New York educator was trying to find some reels on rural life in Mexico. Finally he found exactly the films he wanted—but it took the best part of two valuable days to do so. It was not long before he wanted to use these films for another class. But this time they were not available. He had to spend more time, looking up more films, which were not suitable. Then he gave up using films for teaching. All of his selection work could have been done once for all time, if he had bought the reels the first time, instead of renting them. The Film Library Service, at 67 West 44th Street, New York City, Henry Ballman, President, is meeting the obvious need of finding films to be bought, and incorporated into libraries, for teaching.

If every film and slide user returned promptly producers could rent at a lower rate as they could get more rentals within a given time.

Visual Instruction in the School Room

II. Choosing the Proper Projection Equipment

Each school has its problems which must be taken into consideration in choosing projection equipment. Some of the points to be considered are discussed in this article

By Charles Roach

In charge of Visual Instruction Service, Iowa State College of Agriculture and Mechanic Arts, Ames, Iowa

SELECTING a projector is comparable with the job of selecting an automobile. Prices are so varied, styles, models and designs are so diversified, the claims of superiority made by manufacturers and dealers so contradictory that a teacher must analyze his own needs carefully or he will have cause for regrets. No one would think of buying a 3-ton truck for pleasure and a touring car in which to haul sand, and yet some men use no better judgment when they buy a professional machine for a one room school and a portable projector for a permanent professional service.

First and foremost the school man should determine how, when, and where, he wishes to present pictures and what pictures he expects to present. Is his purpose and aim to project pictures before classes with as much seriousness of purpose as he presents a demonstration in geometry or performs an experiment in physics? Is his a problem of socialization or recreation? Is it his plan to make pictures pay financial profit or merely support themselves? Are the pictures for public exhibition? Limited to the classroom? Is portability an essential? Who will operate the projector? What is the source of illumination? What limitations are placed upon the amount of money that may be expended for the equipment? Shall he purchase only a stereopticon, or a motion picture projector, or both? What is the source of supply after the projector or projectors are once installed? It becomes immediately apparent that careful consideration must be given by the prospective buyer lest his enthusiasm may have blinded him to the serious job involved in proper selection of projector equipment.

Points to consider in choosing equipment

Purpose:
- Stationary, portable or both
- Classroom or auditorium
- Slides, film or both
- Kind and source of light

Equipment—Projection:
- Quality of lens
- Convenience of machine
- Reliability of distributor
- Second hand equipment

Equipment—Auxiliary:
- Screen—stationary or portable
- Rewinder and film mending devices
- Extra spools

Financing Purchase

As a general thing every school should have its moving picture projection room just the same as its science laboratories, recitation rooms, manual training shops, library and study hall. This room should have a permanently installed motion picture machine housed in strict compliance with state laws and city ordinances. Windows should be equipped with shades or shutters so that day light may be excluded at a moment's notice, particularly for motion picture projection. New and modern buildings may be designed with visual instruction laboratories in the plans. Older buildings may have to be remodeled slightly. A fire proof booth may be designed and built by the manual training boys as a practical problem—the fire insurance underwriters will furnish specifications—or may be purchased from dealers.

It is quite commonly considered best practice to have separate instruments for slides and film. The maximum mat opening of slides is 2¾ by 3½ inches, while the aperture of a motion picture machine is about 11/16 by 15/16 inches, thus two distinct optical systems are imperative. Motion picture projection requires much more powerful illumination than slide projection, hence often different lamps are advantageous. Too hot lamps will break lantern slides and otherwise injure the emulsion. The projector must be taken into consideration in this.

Every projector should be judged by the picture it puts on the screen, by its simplicity, its facility of manipulation, and the quality of the materials entering its construction. No novice is able to pass judgment on these points, and too often a suave salesman dazzles the buyer with extravagant claims. He secures the proper signature on the order blank. The schools are made to suffer poor projection or needless expense as the result.

For school purposes a gas lamp should never be considered seriously. Gas is too troublesome, cumbersome and dangerous, especially when film is used. Since the storage battery has been perfected even the remote sections may have pictures projected from an electrically equipped machine.

The arc lamp has little to recommend it for class room purposes. It is dirty, noisy, difficult and even dangerous for a teacher to manipulate. It is bulky, requires extra wiring and accessories. It emits carbon dioxide and requires an amount of current all out of proportion to that required by the Mazda lamp. While much has been accomplished in recent years to improve arc projection on alternating current it is still almost impossible to have an absolutely steady arc without direct current. As 110 volt, 60 cycle alternating current is the standard, few localities can use direct current.

As implied above, the Mazda uses less current, in fact, almost any projector using a Mazda lamp may be attached to an ordinary lamp socket. The Mazda monoplane lamp, backed by a reflector, may be brought close to the condensers and they closer to the aperture opening, thereby utilizing a greater portion of light which would otherwise be wasted by an arc. The Mazda is silent, emits no gas, requires no manipulation, may be used either on alternating or direct current, and is adapted to city current, home lighting current or to the storage battery. Portable generators are now on the market and give satisfactory results. The saving in current consumed will more than compensate for broken lamps. The Mazda monoplane is the last word in simplicity. These columns have recently carried ample explanation concerning the construction and the optical systems where Mazda monoplane lamps are used. Further discussion is superfluous.

Lenses are none the less important because regardless of how powerful or efficient the illumination may be, if the lenses are imperfect, an immense amount of light is absorbed by improper refraction and distribution. Condensers should be crystal. Even at best they absorb an immense amount of light. Slight color will cut down the screen illumination materially.

The projection lens should be examined carefully for imperfections such as scratches, striæ, bubbles, color and dirt. All these diffuse, distort and otherwise prevent detail and sharp definition on the screen. A good projection lens is corrected for spherical and chromatic abberation. It is possible for the unscrupulous dealer to insert inferior projection lenses without changing the appearance of the projector itself. No projector is better than its lenses. Insist upon the very best.

Some Mechanical Features to Consider

There are many devices for changing slides in a stereopticon, but the conventional device is the slide carrier. Some use automatic slide ejectors; others transposers, and it is merely a matter of individual opinion which device is best suited for individual needs. The principal test is: Does the device always work?

For motion pictures, a specialized mechanical device is used to change pictures in rapid succession. This is called the intermittent. It is the one part of every motion picture mechanism that must be perfect. The conventional and most widely used device is the star and cam movement. It is a very simple device, but requires the most accurate machines to make. The parts must fit in every minute detail and at the same time be made to stand hard wear occasioned by continued use. When one remembers that the intermittent moves at least sixteen frames of the film per second it becomes immediately apparent that only first class materials and workmanship will ever make perfection possible.

Limitations on Framing

In this connection it is worthy to note that the intermittent sprocket should be kept as close to the aperture as possible. Theoretically the closer the two are together, the less is the likelihood of vertical movements on the screen, but in order that the picture may be kept constantly in frame, manufacturers have been compelled to add extra shafts, gears, bearings and levers so that the intermittent may be kept as close to the aperture as possible, and yet be adjustable—to permit proper framing without throwing the shutter out of time. Other manufacturers have inserted an idler immediately below the aperture, and frame the picture by raising or lowering this idler. Other manufacturers disregard the framing mechanism entirely, and fix the intermittent immediately below the aperture. This requires that the picture be stopped every misframe.

Simplicity and portability demand the fewest possible number of parts. In some of the professional machines the intermittent and accompanying mechanism alone contains more moving parts than the entire head of some portables and semi-portables. At best the framing devices are compromises. It is impossible to find all desirable qualities in any projector. Each has its advantages with its corresponding disadvantages.

Another essential part of the motion picture projector is the shutter. The first function of this device is to cut off the light at intervals when the film is in motion, approximately 1/6 of the time. This causes alternation of light and shade on the screen. If these alternations are at too infrequent intervals the eye is able to perceive what is commonly called flicker. Flicker is extremely harmful to the eyes. The only way to eliminate flicker is to increase the alternations of light and shade to such a high frequency that they are no longer perceptible. From 45 to 55 alternations per second give an optical stimuli similar to that of an unbroken stream of light. If a three winged shutter is used, and pictures projected at normal speed—that is 16 pictures or one foot per second—48 alternations per second are possible.

Some projectors, particularly those using 110 volt 60 cycle alternating current with an arc, use a two wing shutter. Flicker is perceptible unless the machines run at very high speed. The two wing shutter will undoubtedly give a brighter picture and at high speed will not cause very much flicker, but inasmuch as schools are more apt to demand slower rather than speeded action in an educational film, the added brilliance is more than counterbalanced by the objectionable flicker. Thus, for school purposes, where Mazda lamps are the source of illumination, the three wing shutter is to be preferred over the two wing shutter.

Getting Daylight Projection

Contrary to common opinion, an absolutely dark room is not necessary for stereopticon projection. A semi-darkened room will give remarkably good results. If, as in all professional projections, a powerful lamp is used, motion pictures may be shown very acceptably in a semi-darkened room, although the darker the room, the better. All cross light should be kept off the screen. A shadow box may be constructed and satisfactory pictures can be projected even in the daylight, but the apparatus is bulky and for that reason may not be desirable except where there is no alternative.

Choosing the Screen

Here again no specific suggestions can be made. The purpose of the screen is to receive and reflect the light. A flat white wall—not gray plaster—may serve very acceptably, but it absorbs considerable light. A heavy white muslin or sateen screen, tightly stretched, may be used, but both are transluscent and much light passes through the fabrics.

There are many so called metallic screens on the market, each claiming superiority. They vary so greatly in quality of material that every prospective buyer can trust his judgment only when screens are placed side by side, half of the picture on the one screen, the other half on the other. Some metallic screens, when viewed at an angle of 60 degrees or more, will give what is commonly called a "fade away." Persons sitting outside of these angles will view the screen at a disadvantage. Those sitting immediately in front of the screen will find the metallic screen superior. There are screens covered with fine particles of glass, and others made of secret compositions. Some of them are prohibitive in cost as far as the ordinary school is concerned and for that reason alone are not considered.

Every screen should be free from wrinkles. Some of the roller screens on the market are inclined to curl. Screens are acceptable only when they are flat. Some fabrics are satisfactory only when they may be permanently stretched on a frame.

Some Necessary Accessories

Every equipment should include a bench rewind so that film may be rewound and inspected before every exhibition. Some of the rewinds commonly found in portable projectors have very little to recommend them. Film cement is a necessity. Scissors, a safety razor blade and a mending block or a clamp-like film mending device are all requisites. At least five extra house reels should be owned by the school, upon which film from the exchanges should be placed before being projected, and transferred back again to the exchange reels after the exhibition. A subsequent article will discuss film,

(Turn to page 27)

Taking Dealers on Film Trips to Plant

How one automobile manufacturer takes his factory to prospective dealers instead of going to the expense of bringing them to the plant

By Rolfe C. Spinning

Advertising Manager, Service Motor Truck Company, Wabash, Ind.

WITHIN the next few months hundreds of dealers will take a trip to Wabash, Indiana, for a trip through the Service Motor Truck Company plant to see just how and where Service Trucks are made. The pilgrimaging dealers will be the guests of the company, but it will cost the Service Company comparatively little because the trips will be made via the Film Rapid Transit.

The Service Motor Truck Company has quite an extensive dealer organization, which, including distributors, dealers, sub-dealers and service stations, numbers approximately 1500 different organizations.

When our dealers come to the factory for the first time they all seem greatly surprised at the extent of the plant and the facilities that we have. Our grounds cover 42 acres, and at the present time there are about nine acres of actual floor space, and new units are now in the course of construction.

We have been unable to get the entire personnel of our sales organization at the factory, and inasmuch as Mohammed could not come to the mountain, we thought it would be to our advantage to take the mountain to Mohammed.

The film that has recently been produced by the Rothacker Film Company, of Chicago, therefore, was constructed to introduce our own factory officials to our dealer organization, and show them Service trucks and how they are manufactured. It also goes into the various problems of distribution, territorial development and advertising, which would be of interest to the dealer. By means of De Vry suitcase projection machines the picture will be taken around to the dealers and shown to them in their own offices.

Where the Prospective Dealer Is Approached

The film commences at the garage of a live wire dealer in the middle west, who sees one of our advertisements in the Saturday Evening Post and determines to visit the Service factories, with the idea of obtaining a selling franchise.

The film then pictures the Administration Building and the arrival of the dealer, Arthur Stevens, which part is played in the film by our staff photographer, A. B. Carpenter.

After arriving, Stevens is introduced to the Sales Manager, Mr. Herbig, who explains to him the company's policy so far as organization is concerned; shows him how territory should be developed to obtain the maximum results and make the most money, and shows him the various models of trucks that are made by the Service Company.

The dealer is then shown through the offices, where he is introduced to various officials. We have tried to introduce in the film all of the officials who have any considerable volume of correspondence with the dealer organization, because we feel that where the dealer has the opportunity of seeing what the man looks like whose letters he receives, there would be more intimate and personal touch in the correspondence than would otherwise be the case.

In the course of the trip through the office Stevens meets Charles Guernsey, our Chief Engineer, who explains to him the Service method of scientific cushioning; how there are five fundamental shocks and strains to which all motor trucks are subjected, but which are neutralized by the various means of cushioning which have been incorporated into the design and construction of Service trucks.

After explaining scientific cushioning, which in the film is illustrated by animated cartoons, Mr. Guernsey shows him through the factory, where the entire manufacturing processes are shown in detail, from the time the materials are received at the shipping dock, through the entire process of manufacture, with inspections at each step, until the trucks are finally painted and ready to be delivered. Included in this are shown the stock rooms of the Parts department and our fleet of eleven airplanes, by which emergency orders for repair parts are delivered when necessary. The Experimental department is also shown, where all parts and units are tested, experimental parts built, truck engines tested by dynanometer, etc.

After leaving the factory, Stevens is introduced to Moie Cook, Secretary and General Manager, who takes him to lunch at the factory dining room, where he explains to him the various activities of the Personnel department making for ideal working conditions. Here we show how the Employment department keeps records on each individual, insurance policies that are taken out on the life of every Service worker, the premiums on which are paid by the factory, first aid room, nurses, factory dentist, baseball team, factory band, recreation rooms dance hall and so on.

After lunch Stevens meets Rolfe C. Spinning, Advertising Manager, who explains to him the advertising campaign that is now being conducted in such papers as the Saturday Evening Post, Literary Digest, Leslie's Weekly, System, together with various trade papers. He is also shown the literature that the factory prepares, and is told of the co-operation he will receive in his local sales effort. He is then introduced to R. J. Assens, Assistant Treasurer, who talks to him concerning finance, and then again sees Mr. Herbig and signs the contract covering his territory.

Selling Soft Drinks by Films

THE Waco Coca-Cola Bottling Co., Waco, Texas, are displaying an interesting moving picture film in local theatres. The beginning of the film shows various operations in the company's plant, this gives the spectator a real idea of the modern machinery and sanitary methods employed, and impresses them with the quality of beverages bottled by the company. Following the plant scenes, a touch of human interest is added by a picture of a colored boy eating an orange and then drinking a bottle of Orange-Crush. With this latter view, the Orange-Crush slogan "Like Oranges? — drink Orange-Crush" is displayed. The film never fails to hold the interest of theatre patrons where it is shown. It makes a splendid advertisement.

Harry Fraser, for two years directing for the Universal Industrial Department, has joined the directorial staff of Baumer Films, Inc., and has started work on his first feature.

Slide Buyers' Guide

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THAT DESIGN THAT IDEA
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Typewrite
Like a letter!
Costs no more!
For Visual Instruction
50-Radio-Mat Slides $2
Patented
Accept no substitutes

For Sale by all Leading Dealers

Illustrated lectures on civic improvement were given by eighth grade pupils at Johnstown, Pennsylvania, as a part of the graduation exercises of the class which completed the work of the grammar schools in January. Topics were presented by representatives of each school, and each topic was accompanied by stereopticon slides. Data and slides were supplied by the civic planning commission.

In Portland, Oregon, the Audubon Society joined with the Mazama Club and gave a joint program of slides and motion pictures. The film shown was the "Valley of Ten Thousand Smokes," a picture of volcanic action in Alaska, taken by the National Geographic Society and recently reviewed in Moving Picture Age. This was followed by a slide lecture on "Wild Life Along Eagle Creek Trail."

The Boy Scouts of the First Baptist Church of Battle Creek, Michigan, recently took over the Sunday evening program and gave a special stereopticon lecture. Their parents and members of other Scout chapters were invited. The pastor, Rev. S. B. Crandell, gave the lecture. More than 100 slides showing "The Boy Scout Program" were used.

Recently the Y. M. C. A. and Y. W. C. A. at Aurora, Illinois, gave "The Powerful Potter," a Touriscope lecture.

Using Instructional Slides

in Club, Church and School

If you cannot find slides for your special needs write our Service Department.

Teaching Geography by Slides

An outline of a visual method which may be applied to the teaching of South America to a fifth grade class in geography. From an outline prepared for use in the schools of New York state

By A. W. Abrams

Chief, Visual Instruction Division, University of State of New York

ANY arrangement by which the lantern can be used any day at the regular class period without taking more than a minute to darken room, attach lantern and begin work is satisfactory. If a special room is provided, then all or at least nearly all the class work should be done in that room. Let it be understood at the outset that the visual method as here outlined does not consist in doing the usual book work for several days and then "showing pictures." The proposed work can not be done by occasionally taking the class to an assembly room for a lantern exercise. Take the lantern to the classroom. Use a small screen, one not larger than six feet square. The back of a wall map answers the purpose very well. Not all the light from the windows need be shut out. The necessary equipment is simple and inexpensive.

It is essential that the class be liberally supplied with books on South America. There should surely be sufficient copies of (list omitted) to supply each pupil with one book during each study period. Do not expect to succeed with the method unless such reading material is provided. Teaching pupils how to use books is in itself a most important function of the school. There is now too little of it. It is an essential feature of the visual method. Also provide as many wall maps as practicable.

By close planning South America can be covered by the visual method in five or six weeks, but it would be better to extend the period two weeks. Better results would be secured if this grand division were studied only once but thoroughly, rather than gone over two or three times in the usual way. Certainly the lantern should be used in only one grade; this should be the one in which the first full presentation of the subject is made, usually the fifth.

The teacher must be willing thoroughly to familiarize herself with the subject and further be able to differentiate essential from unessential facts. Unless she is disposed to pursue her studies much beyond the limits of the textbook, she should not attempt this method. Those teachers who have taken a class over South America in accordance with this outline report that they studied more than usual but enjoyed the work and were themselves profited. The teacher is herself to visualize correctly and vividly the different regions and the grand division as a whole, and to have clearly in mind the organized knowledge with which she is to leave her pupils at the end of the period of study. The teacher must give the amount and sort of study to each picture necessary to enable her to know not merely the particular things shown in it but the significance of these things as representing important aspects of the geography of the continent.

Omit at the beginning all study of the grand division as a whole, such as position with reference to latitude, oceans, etc., and also general shape and relief. Do not begin by teaching the name and boundaries of each country, the rivers, the mountains, etc. When the several regions of the continent have been studied as outlined below so the pupil has really visualized the parts, he must see the whole. It is assumed that the pupils who are to do this work have already acquired some notions of the principal land and water areas of the earth.

Every effort to visualize the form, size and position of a part of the continent necessarily has some reference to the whole. These elements of the mental picture should involve frequent comparisons of one place or region with those already studied. The result is a better understanding of the continent than can be had by reading at the beginning statements concerning the whole. A few brief exercises on the "drill map" toward the end of the course will show that time has been gained by omitting at the beginning the "continent as a whole."

At the outset have pupils compute the length of a degree of latitude and use the result (nearly 70 miles) regularly to measure distances from the maps. Disregard meridian lines for estimating distances. Study the pictures (including maps) first; let reading follow. If the picture work is properly done, pupils will use their textbooks and other reading enough and to good advantage. Let it be clearly understood that the visual method does not mean giving up the textbook. It does call for a new use of this aid to study.

How Much Time Is to Be Given to Pictures?

Classes that have already done this work have given fully 50 per cent of the time of the class period each week to study from the pictures. It is recommended that one day a week no picture be used. Let the class period be devoted chifly to teaching, not to hearing recitations on a portion of a text previously assigned. The use of pictures is not an extra exercise; it is a different method. If larger results can not be secured within a given time through them, there is no warrant for the visual method. But remember it is ultimate, not immediate results that should be sought.

The course of study does not call merely for an extended body of verbal information of which the teacher of one grade is to give her pupils a proportionate share. The most important work of the teacher of geography is to teach pupils how to study geography. Information is soon forgotten; the results of training are felt throughout life. Have patience at the beginning and proceed slowly.

If the class period is used largely for teaching, that is, for making ideas clear and vivid and bringing them into organized form, pupils will have time during the study period to read the fuller descriptions in the reference books. A definite mental picture can not be secured solely from the brief statements of a textbook.

As many slides should be used during one exercise as bear directly upon the ground that can be covered in first presentation of new topics and usually some needed in making comparison with facts already presented. The number will vary somewhat but will rarely exceed ten or twelve. The rule to be followed absolutely is that slides are not to be shown for the first time, with some vague statements, after book study.

Plan for the study period as carefully as for the class period. In many schools the teacher is free for at least a part of the study period. Work with pupils. Direct their study. See that they are using the books, maps and other aids that have been provided. Let certain pupils have at the seat the slides on a given topic. Encourage them to pore over these slides and try to inter-

Slide Buyers' Guide

At Last Lantern Slides on FILM Rolls
Non-Inflammable
Weight of 100 Slides, 3 Oz.

Equal in results to FINE GLASS SLIDES.

USABLE on ordinary stereopticon by means of the Touriscope attachment.

A Library of Educational Slide Films for Religious, Educational and Entertainment Purposes Now Ready.

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You Geography Teachers—

are you getting what you want in the way of slides?

Catalog E lists slides especially made and arranged to show Physical, Political and Industrial features (section by section) of the Western Hemisphere.

Lanterns to project them are $48.00 and up.

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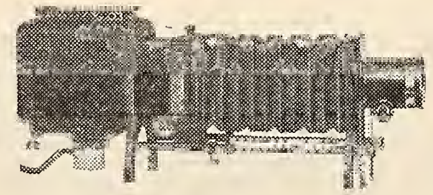
FOR EVERY NEED

Complete Line of Stereopticon Lanterns, Slides and Supplies
Slides and Lectures in great variety, loaned and sold

Write for descriptive literature.



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ENTERTAINMENT
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Each reel contains from five to ten subjects. Issued bi-monthly. Agriculture—Industry—Travel—Science—History, etc. Copies for outright sale—no territorial restrictions.

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OAK PARK **(A suburb of Chicago)** **ILLINOIS**

"How The Belgians Fought"

An authentic and official 5 Reel Film depicting the Belgians' supreme sacrifice. (Not a Theatrical Production.)

Invaluable To Educators

Read the following interesting comments on this picture:

"Your camera-drama of Belgium and the World War seems to me worthy of wide presentation among our churches, Sunday schools, Y. M. C. A.s, Y. W. C. A.s, schools, welfare associations, industrial organizations and other assemblies of our citizens in the desirable promotion of sentiment and movement toward disarmament and all possible discouragement of resort to war."
(Signed) Richard C. Morse, Cons. Genl. Secy.
The International Committee of Y. M. C. A.s, N. Y.

"I am sure the American public and people of Belgian blood especially will not fail to appreciate your excellent picture."
(Signed) Monsignor J. F. Stillemans,
St. Albert's Church, New York City.

"Created unusual comment and approval at private showing to secretaries at R. R. Y. M. C. A., New York City."
(Signed) George F. Zehrung,
Dir. Ind. Dept. M. P. Bureau.
The International Committee of Y. M. C. A.s, N. Y.

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Director and Producer of Non-Theatrical Motion Pictures.

¶My modern motion picture studio is available for those desiring studio accommodations. I can furnish competent directors, camera men, art directors and scenario writers. My long experience as a photographer, writer and director will save you money. The exterior locations adjacent to my studio are unsurpassed.
¶Non-theatrical motion pictures produced.
¶Send me your story for complete estimate.

pret them. Photographs corresponding to the slides are available from the Visual Instruction Division and may be placed upon a bulletin board from day to day or used by pupils at a reading table. Use pictures in the class period in such a way as to challenge an attitude of inquiry on the part of the pupil. Let him find an answer in reading and through exercise of his mental powers.

Every pupil should have a textbook at hand for daily reference. Let him see for himself how the printed names of places look and learn to spell them. Of course there is to be repeated use of the maps. Reference tables, usually ignored, should be brought into use. The textbook presents a very condensed summary of facts that is worth more to the pupil after he has done the inductive work recommended than before. Does a fifth grade pupil know how to use a book for reference? Possibly not, but is it not the function of the school to teach him this and to do so early in the course?

What better basis for oral and written composition can pupils have than the full, clear and vivid ideas they may acquire from geography studied both objectively and through extensive reading, particularly when the teacher has formed in them the habit of orderly procedure in making observation, has accustomed them to note similarities and differences and has led them to draw conclusions from the knowledge acquired? Geography makes its appeal to imagination. The mental picture is no less suitable for English composition because it corresponds to a reality. Surely not all composition by pupils should be story. The practical need is for ability to state in a straightforward but orderly way what one person wants to tell another about some topic of interest. Why should we so often cast about for a topic when some study the pupils are pursuing offers so many suitable ones on which their minds have been well filled with ideas?

One principal writes, "We found that we could lengthen the geography period and shorten the English period from the fact that during the discussion on geography the pupils secured much valuable practice in English."

Use a few minutes each period in testing pupils; specific oral questions to individual pupils; one written question for the class as often as practicable, some of the answers read to the class immediately with comments. This is chiefly to give a standard of measure of results for guidance of pupils. The first thing is to get pupils to perceive the facts, then judgments or inferences can be made. Do not allow pupils to learn verbal statements when they have not visualized the facts back of them.

These interesting suggestions on the use of slides in the school will be continued in the next issue.

Making "Movie Portraits" in the Home

THE motion picture, a world-wide and universal means of entertainment, is becoming more nearly perfected in its various branches and in direct proportion is its scope of usefulness being extended. No more fascinating presentation of this novel art has been introduced than motion film portraiture. Mr. Lifshey, of the Fireside Film Studio, Inc., who has always kept abreast with the times of the camera world, saw the demand for a "constant moving forward" in photography. The "still" picture was not satisfying. It was but a lifeless pose; and lacked in so many particulars to fulfill its purpose, i. e., to serve as a pleasant memory in later years.

The United Theatre Equipment Corporation has moved its executive offices in New York City to **25 West 45th Street.**

How to Use Ad Slides

Another Outlet for Commercial Slides

SLIDE manufacturers are finding an excellent opportunity awaiting them in the production of special slides for chambers of commerce, community organizations, and similar organizations which are interested in boosting local improvements and betterments. Ordinarily these reports, when given verbally to an audience or when printed, are dry, and many times receive but scant attention. Illustrating these with slides actually shows what has been accomplished or explains more clearly what is to be accomplished, and thus more easily gets the approval or co-operation of the audience.

One example of this is in the recent report of one of the small suburban towns just outside of Chicago. Here the Community Development Association made a number of slides on the "Essentials of Village Beauty." The purpose was to interest the members of the association in improving the appearance of the city. Examples were shown of unattractive spots, and a number of slides were shown also telling how other cities' unattractive spots had been made more attractive.

At the same time the organization threw on slides illustrating its annual report and showed just what they had accomplished during the year. This received the approval much more easily than do the usual reports of so many dollars received and so much expended and obtained the co-operation of the members of the association for the work to be done the following year.

Another suburban town made up a number of slides on track elevation, as they were very desirous of having the tracks through their village elevated. This talk was illustrated by pictures of the grade crossings where they could point out the hazardous features and not merely say, "You remember what it is like." Other pictures were shown of places where the tracks had been elevated. This method of "showing" people is much more productive of results than merely agitating and "telling" them about it. This type of work could be very productive to slide manufacturers, especially as in many cases it would offer an opportunity to take many of the photographs which would later be used in slides. This would give them a very productive side feature to their work.

Selling Bonds by Slides

ONE line of slide promotional work which practically every city or civic, as well as many commercial organizations, can use is the promotion of local improvements. This is not necessarily limited to improvements which require a voting approval as street improvements and public works. The promotion of these, however, has been done in numerous cases by slides and in a large number of these have proven successful.

A small Michigan town, however, took up the promotion of a hotel. To get the money to build this required the arousing of the city's pride. In addition to the sign boards and other propaganda, slides were used in all the local theaters showing pictures of the proposed hotel and urging the co-operation of the citizens, as a civic duty, in the promotion of this.

The same plan could be used as well by any organization desiring to sell bonds for a private enterprise. Recently a large Chicago building was promoted very largely through slides. Real estate brokers and banks in various neighborhoods took portions of the bond issue and supervised the slide showing in the local theaters calling the attention to the fact that they had bonds on this improvement for sale. Practically all of them were well satisfied with the value of the slide showings.

Manufacturers of Commercial Slides

Joseph Hawkes
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America's Leading Specialist
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Made To Order Slides

MY EXPERIENCE RANGES FROM SLIDES FOR AN
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Attract-o-Scope

Let this machine picture your story

Perfect AUTOMATIC Daylight
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Capacity any part of 50 lantern slides.
Brilliant pictures. No assembling.
Compact! Ideal for exhibits.

Write

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CORPORATION
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Tell Your Theater Manager About This

THROUGH the generosity of a friend, the American Humane Education Sociey is able to offer, free of charge, to all who will agree to use them, special lantern slides showing a colored picture of a handsome collie, and the dates: Be Kind to Animals Week—April 11 to 16—Humane Sunday, April 17. These are available **only** to proprietors of moving picture houses anywhere in the United States, who will agree to display them at public performances at least for one week, not later than the week of April 11. If interested call this to the attention of your neighboring movie theater. Address, "Our Dumb Animals," Boston. Similar slides will be sold at cost, 40 cents prepaid, to individuals and humane societies.

A number of lodges in campaigns for membership are using slide lecture sets of their institutions and advantages. These are given in lodge halls and at other special meetings. This method of actually showing some of the advantages of the lodge has proven much more beneficial than the mere telling about it. This plan could be adopted practically anywhere at a trifling expense.

Instructional Productions

of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

The Holy City in Travel Pictures

THE film "Jerusalem, the Holy City," is the Paramount-Burton Holmes Travel-Picture, to be released on March 20. As the name implies, Burton Holmes takes his fellow-travelers to the "Holy" places in this, the birthplace of Christianity. By means of his pictures you traverse via the Dolorosa—literally following in the footsteps of Jesus Christ as he bore the cross to the place of crucifixion. You go to the Church of the Holy Sepulchre; you visit Golgotha, outside the city walls; you go to the Garden of Gethsemane on the slope of the Mount of Olives; in fact, you visit all the principal points which are of such great interest to every Christian, and, in fact, to every student of biblical history, for, of course, Mr. Holmes also takes you to many places which are closely allied with the Old Testament history, as well as with the events connected with the New Testament.

"Presidents of the United States"—Ford

WITH the inauguration of the new President the most popular topic of conversation among the people of the United States, and all attention focused on Washington and the new head of our country during the month of March, the exhibitors will appreciate the timely thought of Fitzpatrick & McElroy in making the Ford release for March 13th, "Presidents of the United States." This Ford Educational Library film not only shows the well known features of President Harding, but also those of all the presidents who preceeded him.

Not only does this film give a likeness of each president and a glimpse into his character, but also tells of the growth of the country and the principle developments in history during each administration, so that it presents a review of the principal incidents in the history of our country from the administration of George Washington until the present day. "Presidents of the United States" will be released through the Federated Film Exchanges of America.

"Songbirds as Citizens" in Pictograph

THE Goldwyn-Bray Pictograph 480 travels on its own merit without the aid of animated drawings or cartoon to fill out the thousand feet of the regular release. This number of the "Pictograph" comprises a beautiful nature study by William L. and Irene Finley. It is entitled "Songbirds as Citizens" and offers a valuable lesson to Americans as to the necessity of preserving birdlife in the United States. The first few scenes show you how various destructive insects are constantly at work upon the beautiful plant life in this country. The aphis, destructive to the foliage of our fine shade trees; the ant which harbors and protects the aphis; the caterpillar which also denudes flowering shrubs and trees and the cutworm which is one of the farmer's worst enemies.

Following the demonstration of the vandalism of these natural criminals you are shown how nature has provided a check against her enemies in the form of the diligent and cheerful little songbird. The chickadee with her growing family of thrifty children, the hard-working woodpecker, the nuthatch and many other beautiful birds are introduced to you from their leafy orbits in the deep woods of Oregon. You see how the parent-birds search the trees for destructive insects and how they race homeward through the blue with these stores of food for their little ones.

Mrs. Finley photographed these intimate pictures with such patience and skill that all the little feathered people of the woods became her friends and were willing without persuasion to pose for amazingly beautiful pictures of rare scientific and artistic value. In several scenes you will see Mrs. Finley at work with the motion picture camera while her friends, the chickadees and flickers crowd around her to offer advice.

Daring Stunts in International

INTERNATIONAL News No. 12 contains many interesting news and feature short subjects that are timely and well worth seeing. The International News reels are distributed throughout the United States by the Universal Chain of Exchanges.

Captain Charles N. Fitzgerald, dare-devil aerialist, furnished the thriller in this issue with some fancy stunts atop a New York skyscraper.

Other subjects included in this issue are as follows: Canadian huskies beat Esquimau dogs, Gorham, N. H. Foot printing baby, Philadelphia, Pa. Where Uncle Sam's bad soldiers go, Elcatraz Island, Cal. Society girls turn farmerettes to pick the crops for Olive day, San Fernando Valley, Cal. Lightning motor boats off for new records, Miami, Fla. Movie stars aid poor children, Rochester, N. Y. Mating season for maidens of Greece, Corinth, Greece, and Arabian chiefs vow friendship to Britain, Aden, Arabia.

New Administration in Kinograms

IN the Kinograms No. 2022, released by Educational, the incoming heads of executive departments formally assume office at Washington—Secretaries Hays, Daugherty and Wallace sworn in—their predecessors are present. The speeding Italian, De Palma, defeats Milton, Sarles, and other cracks in the fifty-mile sprint at Beverly Hill, near Los Angeles—he drives at rate of 107 miles an hour. After the funeral of the late Democratic leader, Champ Clark, in the chamber of the House where he served so long, the body is borne from the Capitol to begin its journey to ex-speaker's old home. The military governor of Paris, in a pathetic ceremony, bestows the Military Medal upon a thousand and more orphans of soldiers who died for France in the Great War.

Crew takes first row—Owing to the mild weather, the Harvard oarsmen are on the water this season much earlier than usual—the crew in action—the coach and the captain—indoor work on machines. On the extraordinary farm of T. B. Macaulay, at Hudson Heights, Canada, elk that are wild in summer come tamely in in the cold weather for food—splendid animals amid splendid snow-clad scenes—the fine herd of Shetland ponies and the goats. In baseball at San Antonio, Texas, with the New York National League team—Hughie Jennings in a Giant uniform. At Hot Springs, the Dodgers start work for the glory of Brooklyn—Mamaux, Konetchy, Cadore and others in action. Babe Ruth is there.

His Excellency the President of Liberia, the African republic, arrives in United States with his staff seeking loan from us of $5,000,000—he poses for Kinograms. By the first order of our new President the grounds of the Executive Mansion are thrown open to the public for the first time since 1917—the Sunday crowds on the lawn—the new Harding dog—cabinet members arrive and depart—Gen. Wood, slated for post in Philippines, calls on the President.

Religious Films for the Parish Auditorium

"IN THE DAYS OF ST. PATRICK"

In Five Parts and an Epilogue

This inspiring picture is strictly a religious reproduction of the life of St. Patrick. It is not a propaganda and has nothing of a political nature in it.

"In the Days of St. Patrick" is produced in Ireland upon the actual spots recorded in history, by the Kilester Productions, under the personal supervision of Norman Whitten, with the research assistance of Rev. W. McSweeney of Dublin.

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This famous play can be made a great success for the parish auditorium. It is founded upon an ideal. It is human, intensely interesting and thrilling.

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Showing How Pictures Are Made

THE Screen Advertisers' Association, the motion picture section of the Ad Clubs of the World, at their convention in Atlanta plan a specially constructed motion picture studio to show the members how industrial pictures are taken. This will be prepared through the efforts of Harry Levey of the Harry Levey Service Corporation who is also president of the association. Another feature of this convention is that numerous advertisers using films for publicity purposes are submitting films to be shown at this meeting in connection with talks by leading advertising men.

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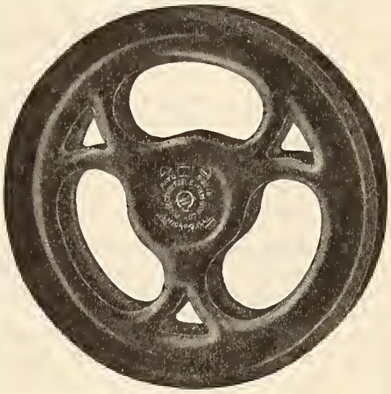

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Instructional Films and Where to Get Them

New Releases of Travel, Literary, Industrial, Topical and Comedy Subjects

Films for the Church, School and Club

The following list of approved pictures, reviewed, endorsed and listed by the National Motion Picture League with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list received no comment.

(See addresses of exchanges below)

FAMILY FILMS

Recommended for young people and adults

Chickens.* Reels, 5; producer, Thomas H. Ince; exchange, Famous Players-Lasky Corporation——Douglas MacLean. A rich young man buys a chicken farm as a fad; then upon loosing his wealth turns it into a profitable occupation, strong comedy element. In part 3, cut views of pistol.

The Snob.* Reels, 5; exchange, Realart——Wanda Hawley. A young girl of a wealthy family has been brought up with a belief in class distinction, with the result that her friends in college think her a snob. The film pictures her reformation in an interesting and amusing way.

The Old Swimmin' Hole.* Reels, 6; exchange, First National——James Whitcomb Riley's old home poem, featuring Charles Ray. Cut scene of boy signing note with mother's name; stealing watermelon; stretching fingers to nose.

What's Worth While.* Reels, 6; producer, Lois Weber; exchange, Famous Players-Lasky Corporation——A love story. In parts 1, 3 and 5 cut scenes of woman smoking.

Black Beauty.* Reels, 5; exchange, Vitagraph——Anna Sewell's story "Black Beauty," to which an "inside" story has been added. The characters in the "inside" story are the same as in the original story. Cut all scenes and subtitles referring to stolen money, scenes of struggle to kiss girl and scene of "Ginger" being carted away.

The Scarecrow.* Reels, 2; exchange, Metro——Buster Keaton comedy. Cut scenes of taking quarter out of gasmeter, bottle in hip-pocket and scenes of kicking.

The Lion Hunters.* Reel, 1; exchange, Fox——Comedy cartoon.

The Mistress of Shenstone.* Reels, 6; exchange, Robertson-Cole——Pauline Frederick and Roy Stewart. Photoplay based on story written by Florence L. Barclay.

Guile of Women.* Reels, 5; exchange, Goldwyn——Will Rogers. In part 2, cut sub-title "dam sight" and "Like Hal." In part 4, cut scene of man being shanghaied and sub-title, "dam queer."

JUVENILE FILMS

The Answered Prayer.* Reel, ½; exchange, Beseler Educational Film Company.

Tom Thumb.* Reel, 1; exchange, Beseler Educational Film Company.

The Dolls.* Reel, ½; exchange, Educational Films Corporation——National dances given by dolls.

In the Jungle.* Reel, ½; exchange, Educational Film Corporation——Motoy mechanical toys.

INFORMATIONAL FILMS

In Gipsy-Land.* Reel, 1; producer, Kineto Company of America; exchange, National——Entering the Tzigane Country by the Kazon Pass, producing a waterfall to entertain visitors, gipsies that till the soil, town life, the town pump, droves, flocks and herd keep the men busy, following the stream of Carpathians to queer farmsteads, the real Gipsyfolk, Tzigane girls and women of the old Romany dress and speech, Romany chief, women knitting, eating out of the common pot, music and dancing.

Charles Urban's Movie Chat No. 27.* Reel, 1; producer, Kineto Company of America; exchange, National——Swiss Boy Scouts forming a rescue party, searching a dangerous chasm, crossing Lake Oeshinen by rowboat, discovering the lost herdsman, applying first aid; crossing the North Sea with a scientific expedition, capturing albatross, live specimen is hauled aboard. **Urban Science Series.** The Praying Mantis, when it detects a prey, the female is larger and stronger than the male mantis, showing enormous strength; the wolf spider; a chameleon.

Pathe Review No. 90.* Reel, 1; exchange, Pathe——Views of Ausable Chasm, Clinton County, New York, the Ausable River and Falls, down the rapids, the back waters; the lost art of the Roman bronze casting discovered, process of gelatine molds, molten bronze, washing in sulphuric acid, the finished statue; a real Polar bear hunt in Iceland; Pathe Color, Tulip time, varieties of tulips opening and closing.

Golf.* Reel, ½; exchange, Educational Films Corporation——Cinal Slow-speed. Instructor shows how to hit ball, the slow motion giving an accurate account of how it is done, the bunker shot, the mashe approach, etc., all in slow motion photography.

The Slate Industry.* Reel, 1; exchange, Beseler——Workers prepare a blast with compressed air drill, blasting, loosening huge slab of slate which derricks raise to cutting yard, expert workers chisel the slate into thin slabs, polishing and framing school slates.

Paths of Glory.* Reel, 1; producer, C. L. Chester; exchange, Educational Films Corporation——Scenes of Pekin, China, camels as beast of burden, ancient temples and tombstones, the Chinese "White House," the premier, cabinet, President and his family.

A Visit to a Bird Shop.* Reel, 1: producer, Kineto Company of America; exchange, National——Kineto Review No. 45. Parrot, prize canary and starling, cockatoo, persistant efforts of starling to enter the cage of the door are finally rewarded, owl confronting a plaster replica of itself, rabbits, young ferrets, harmless snakes, monkeys. Aquarium Section, stickleback, bream, bass, etc., fish leaps from bowl and runs over grass, the larvae of tanypus, young water bugs: notonecta and coxica, water-beetle, larvae of the coretha fly, planarians. abdominal plates of libellula (dragonfly), libellula exhibits its physical strength.

Palma de Majorca.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation——A visit to the Balaerick Island owned by Spain, Palma and its lovely bay, old Moorish watch tower, some of the 70,000 inhabitants, daughters of distinguished families showing how head-dresses are

(*Turn to page 26*)

Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical film directory, which every subscriber has, pages 12 to 19 inclusive.

Arrow Film Corp.,
Times Bldg., New York City.

Beseler Educational Film Co.,
71 W. 23d Street, New York City.

Educational Films Corp.,
729 7th Avenue, New York City.

Famous Players-Lasky Corp.,
729 7th Avenue, New York City.

First National Exhibitors,
6 W. 48th St., New York City.

Fox Film Corp.,
West 55th Street, New York City

Goldwyn Dist. Corp.,
469 5th Avenue, New York City.

Gaumont Film Company,
Flushing, Long Island, New York.

Kineto Co. of America, Inc.
71 W. 23d Street, New York City.

Metro Pictures Corporation,
1476 Broadway, New York City.

National Exchanges, Inc.,
398 5th Avenue, New York City.

Pathe, Inc.,
1600 Broadway, New York City.

Realart Pictures Corp.,
729 Seventh Ave., New York City.

Robertson-Cole Distributing Corp.,
1600 Broadway, New York City.

Select Pictures Corp.,
126 W. 46th St., New York City.

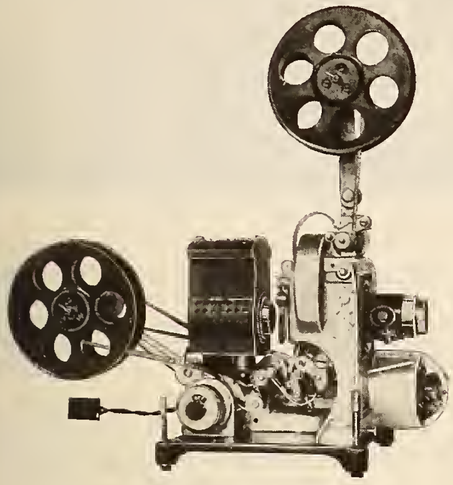
Selznick Pictures Corp.,
728 7th Avenue, New York City.

States Rights Exchange,
(Write to producer.)

Universal Film Exchange, Inc.,
1600 Broadway, New York City.

Vitagraph Exchange,
469 Fifth Ave., New York City.

When you write for a film please say, "As listed in MOVING PICTURE AGE"



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Films for Educational Purposes If your object is to illustrate the making of your product and how it should be used, we believe that we can assist you in securing this result. This brings the knowledge right to your customer.

Films for Advertising--and For Salesmen We make straight advertising films, if you have this purpose in view—and can suggest distribution uses. Films made for use by traveling salesmen that can be shown right in the offices of your customers.

If there is anything you want to know about industrial films or projection equipment
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I THANK YOU

The response to my initial announcement in the March issue of this publication has been most gratifying. Reading the many fine letters from scores of non-theatrical users of moving pictures wishing me lots of good luck and offering immediate business, has given me great pleasure.

Since January 15th I have been reviewing many films. While hundreds were offered me, very few were accepted. The standards for judging good, clean, wholesome films worked out during my two years' activities with the Juvenile Protective Association of Chicago, plus six years' membership on the Chicago Board of Moving Picture Censors, plus one year's practical experience as Educational Director of one of the large film companies, will not be abandoned.

My Okeh on a film is identical to the mark "Sterling" on silver, or like the U. S. Treasurer's signature on a government bond or gold certificate. They all mean something definite and valuable.

Part of my time has also been spent looking up proper motion picture equipment. I am now in a position to completely outfit any non-theatrical institution. I am also prepared to take charge of the entire day's performance, if necessary.

If you desire to use motion pictures for any purpose whatsoever and have little money, let me tell you of my plan to enable you to overcome what you consider a handicap. Write me fully and I will respond in kind.

Gratefully yours,

SAMUEL A. BLOCH

Church and School Film Service
121 East 125th Street, New York, N. Y.

The Fastest Growing Non-Theatrical Film Exchange in the World

Home-Made Screens for Non-Theatrical Use

By Donald R. Burgess

Of the utmost importance in the projection of clear pictures, still or moving, is the screen or surface on which they are shown. Few amateurs seem to realize this and so, when their brand new projector fails to give a good sharp picture they write to the manufacturer to say that the machine does not work perfectly. But they do not write that the screen was only a piece of cheesecloth. No machine on the market will put a bright image on a piece of cheesecloth.

To be able to select a good screen it is necessary to know it's use. Most amateur projectionists will tell you that the screen is "what the picture is thrown on." In most cases "thrown through" would be a more exact expression because the picture is often just as brilliant on the wall back of the screen as on the screen itself. But if that is a poor answer still worse is it to say that the screen stops the light. This may sound ridiculous to professional men but they are common answers.

The real purpose of the screen is to reflect the rays of light from the projector to the audience. Some surfaces and some colors have greater reflective qualities than others. White has greater reflective qualities than any other color, therefore white is the most generally used color for projection surfaces. But even a good white screen reflects but about 85 per cent of the light reaching it, so that a screen that allows half the light to pass through is not fit to use. When an electric arc is used for illumination only a small percentage of the light is collected by the condensers. Some of this is lost in passing through them and at least half of that is lost in passing through the film. The remaining light is further reduced by the objective lens, and the distance to the screen reduces it some more. Moreover, if only 85 per cent of that which reaches the screen is reflected it will be seen that the 50 per cent which reaches the screen cannot be allowed to go through if real projection is expected.

Any ordinary cloth will let a considerable amount of light pass through but it is often impossible, especially in non-theatrical projection, to use anything but cloth. In such cases a closely woven muslin is the best. For permanent installations a heavy grade of canvas may be stretched upon a frame and covered with a coat of white paint to fill in the pores. A ready mixed coating prepared especially for this purpose may be bought from any movie theatrical supply house. Some of the largest theatres in the country use such a screen, but it is not suited to the requirements of the school room where it must be moved from room to room or taken down and folded when not in use. For this use a home-made muslin screen or a portable ready made is the best.

In making one at home have as few seams as possible and make them carefully, for they are bound to show. It is absolutely necessary that such a screen be stretched smoothly or the picture will be irregular and imperfect. There are several ways to hang a cloth screen smoothly. Several loops may be sewn along the top and the bottom, doubled back and sewn, leaving room for a pole to be thrust in. This will stretch the screen perfectly. There are also collapsible screen stretchers on the market. These are solid and when the cloth has been stretched on them they may be leaned against the wall.

It is my opinion that where the portable projector is used and there is no light to waste and in school rooms where the young eyes must be treated with consideration it will pay to buy a portagle semi-reflective screen. Such a screen as I have in mind is made of regular window shade material covered with a silver or an aluminum coating and surrounded by a black border. They come mounted on spring rollers and when rolled up may be moved conveniently. There are several makes of screens advertised that are splendid but in many instances the prices are prohibitive for non-theatrical usage. They are made of different materials such as glass, metal, paper, fiber and cloth.

It is not always necessary to use a screen. If the room has a plain bare wall in the right place paint it white and put on a dull black border. The surrounding wall should not be white in such instances. It is not necessary to have them black but a dark gray or some other dark color with no gloss will do.

Although it is necessary to have the screen hang evenly, it is not necessary to have the surface polished or even smooth. This is a hard matter to explain to the uninitiated but some of the best screens made have a decidedly rough surface. For instance, a piece of coarse sandpaper would make an excellent screen, and if the sand were of the right color it would be better than many of the professional screens. If the seats in your auditorium ran very far on either side of the screen the picture would appear to be unnatural and distorted if the screen were smooth. With a screen of sandpaper or any other rough surface the picture will appear more natural when viewed from the side positions. The reason for this is that the angle of reflection is the same as the angle of incidence and so the image takes on the appearance of greater depth and richness.

The picture will appear more brilliant and sharp if the black border is painted to the exact edge of the image. It is a bad plan to have anything near the screen that serves to detract the attention. Everything should help to center the attention upon the screen. No direct rays of light should be allowed to hit the screen or it will interfere with the image.

Two new lists of films have recently been issued by the National Board of Review. The first of three "Motion Picture Dramas Touching on American Customs, Life and Ideals," includes 37 subjects and is drawn from the total number of pictures reviewed during 1920. The second list covers 19 pictures which are classified according to age limits. These lists may be obtained from the Board at its New York address, 70 Fifth avenue.

The United States exported 175,000,000 feet of finished motion picture film to Europe in 1920. That is equal to 35,000 five reel features or over 30,000 miles of film.

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Instructional Films and Where to Get Them

(*Continued from page 22*)

worn, scenes of country life, old convents, the village well, olive tree two thousand years old. Cut sub-title, "From producer to consumer," with accompanying scene.

Leading a Dog's Life.* Reel, 1; producer, Town and Country Films; exchange, Merit Film Company——A variety of dogs, slow motion photography of police dog in action.

Skits from St. Kitts.* Reel, 1; producer, Globe Trots; exchange, Merit Film Company—Scenic views of St. Kitts in West India, St. Thomas Church, botanical gardens, some of the inhabitants, "casava," from which the natives make bread, looks like a sweet potato, fishing, sugar plantations, firemen in uniforms imported from England, views of Booby Islands, etc.

Charles Urban's Movie Chat, No. 30.* Reel, 1; producer, Kineto Company of America; exchange, National——Views of Scotland, queer looking cattle, Shetland ponies, women working in the field, sheep, deer hunting, the Lord of the Manor, Aberdeen terriers. **Urban Science Series.** Getting close to the spider, linyphia, spinning net, close-up of spider showing eight eyes. Convalescent soldiers at the General Robert Lee estate near Washington, Arlington Cemetery on holiday.

Pathe Review, No. 92.* Reel, 1; exchange, Pathe——Scenes from tales of J. Fenimore Cooper, Lake Otsego and Cooperstown, Leather-Stocking Falls, where Generals Clinton and Sullivan floated troops in 1779; Land of the Vanished Iroquois; dance of the tambourine, by Trixie Jannery, repeated with Ultra Rapid Camera; Flowers that fade not, using Japanese fiber paper in manufacturing artificial roses; Pathe Color, where Carthage ruled, near Tunis, Thugga, Roman Theater, the Roman Capitol, Tunisia, ruins, tomb built by the Carthaginians.

Charles Urban's Movie Chat, No. 36.* Reel, 1; producer, Kineto Company of America; exchange, National——Scenic views of Geneva, Switzerland, old castles and chateaus; Indian children in national dances; the Spanish game of Pelota, showing the making of ball and basket, the game; the hatching of salmon eggs, the newly hatched salmon; action of two-chambered heart, various phases of growth up to six inches long; casting for trout, scenes showing how the fisherman appears to fish; American soldiers arriving home from Europe.

The Cradle of Companions.* Reel, 1; exchange, Arrow Film Corporation——Sport pictorial. Boys playing baseball and football, slow motion photography of boys in action, a baseball game with Babe Ruth; football game at college.

Trapping the Bob-Cat.* Reel, 1; exchange, Pathe——The adventures of Bob and Bill. "Bob and Bill" and their dog "Rags" in their cabin in the woods setting the trap, midnight alarm, capturing the bob-cat, going back to their cabin with the beast slung on a pole carried between them, discovering the home of a skunk, etc.

Pathe Review, No. 93.* Reel, 1; exchange Pathe——Hy Mayer's Travelaugh, "Such is life in and on the water," houseboats, the old swimming hole, elephant, hippopotamus; Pathecolor, "Arabian Pottery," mixing the clay, etc., using the same procedure followed in Biblical times: "The Venice of New York," showing how people are living on houseboats near the Spuyten Duyvil; Dr. Ditmar's film, "Temperaments and Tails," camels, possum, kangaroo, rooster and wart-hog; scenes of Bushkill Falls in Monroe County, Pennsylvania.

Fortune Builders.* Reel, 1; Producer, Kineto Company of America; exchange National——Film in Biology, recorded by Prof. E. P. Smith and Charles D. Head. Life story of the silk worm, American and Shaungtung silk moth caterpillars, at regular intervals it bursts its tight-fitting skin, devouring its cast-off skin, feeding on leaves of mulberry and willow trees, weaving its silken cocoon, which forms its winter quarters, finished cocoon, cocoon cut open to show the caterpillar again shedding its skin and entirely changing its form, becomes a helpless chrysalis, wonderful transformation takes place in spring, moth has formed inside the chrysalis, in early summer it breaks through the prison walls, to penetrate the tough silken cocoon, the moth ejects an acid which softens the silk, thereby enabling it to push its way through without injury, wings are quite small, but develop rapidly to full size, hole from which moth emerged is quite small, the silk strands were not broken—merely pushed aside, this is the cocoon of commerce," testing the strength of the wings on the ground before flight, full grown silk moths of America, China and Ceylon; the life story at a glance, the eggs, young and full grown caterpillars, cacoons and the perfect moth.

Pathe Review, No. 94.* Reel, 1; exchange, Pathe——Pathecolor, types of goldfish as they are bred in China; Fancy mud, making clay roof tiles in Japan, pulverizing, mixing, firing, etc.; Novagraph slow motion photography, movements of ducks and chickens; Mrs. Wilson's recipe for apple pie; Pathecolor, scenes along the Valley of the Meuse, from Monthelm to Revin.

Trip of U. S. S. Idaho.* Reel, 1; producer, Kineto Company of America——Trip of U. S. S. Idaho to Brazil, South America. Dr. Epitacio Pessoa, the President-Elect of Brazil, boards the Idaho which was placed at his disposal by the American Government, ship's mascot, U. S. Marines physical exercise under arms, inspection of officers and crew, Marines drill with Torpedo Defense and Anti-Aircraft guns; clambering up the Fighting mast, filling the deck swimming tank, bathing, playing hand ball after the swim, treating the members of the crew, who have crossed the equator for the first time, to the "Royal Shave," a "movie" show on deck at night, visiting Parahyba, Brazil, Brazilian battleship Minas Geraes, Rio de Janeiro, passing Sugar Loaf Mountain, Marines leave ship for visit to Rio.

Some Sea Magic.* Reel, 1; exchange, Educational Film Corporation——World Wonder Series. View of Samoan Islands, making of canoe, launching of new boat and start a boat race, shark fishing, fishing market, preparing food for feast, the dinner guests, dancing.

Pathe Review No. 91*. Reel 1; exchange, Pathe. Hy Mayer's Travelaugh, "Such is Life at the County Fair," Paintbrushes and pigs, gathering Russian and Chinese pig bristle, sterilizing, adjusting by machine, making brushes; Smiling Sammy, Novagraph slow motion photography, band leader twirling the baton; Pathecolor. In the heart of France, along the river Allier, etc.

True to Life.* Reel, 1; exchange Gaumont——Sculptor at work; how characters are revealed; styles in shoes, under-water sports, spider, crab, etc.; touring here and there, scenic views of Venice.

SCENIC FILMS

All Aboard for Bruidisi.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation——Trip from Egypt to Bruidisi, moonlight, on the sea, scenes on steamer from Alexandria, Princess of Egypt, sons of ruling Sultan, Oriental types, tea time, Brindisi the eastern end of the famous Appian Way, crumbling Roman Columns, views along docks.

The Will o' the Wisp.* Reel, 1; exchange, Educational Film Corporation——Robert C. Bruce Scenic. The cameramen started out to get a picture—but the light and weather was against them; snow covered ridges, etc.

Here and There in Oregon.* Reel, 1; exchange, Beseler Educational Film Company——A trip on Oregon railways gives an insight into the wonderful water and rail transportation system of the state, irrigation conquers vast arid regions, homesteaders in their old-fashioned prairie schooners, pige-farm, cattle and bucking bronchos.

It's a Great Life—If.* Reel, 1; exchange, Educational Films Corporation——Hudson's Bay Travel Picture. Cameraman taking pictures with thermometer registering 46 degrees below zero, dog team, showing the pulling power of a dog, fishing through hole in ice, meet trappers and are welcomed by them, scenic views of the North.

Caribou Trails.* Reel, 1; exchange, Merit Film Company——Views of Northern Canada, glaciers, Indian types. Stikima River in British Columbia. Canadian Rockies, hunting trip, Indian tepee, herd of caribou, bringing home the trophies.

Beautiful Bermuda.* Reel, 1; producer, Burton Holmes; exchange, Famous Players—Lasky Corporation—Town of Hamilton, the harbor, signal flag on Gibbs Hall in the harbor, the wharf, Masonic Hall, Sessions House, Cathedral, Government House and garden, Hamilton as seen from an aeroplane, military camp, etc.

From Deer to Dam.* Reel, 1; exchange, Educational Films Corporation——Chester Screenics. Wild and tame deer, close-up of deer eating out of child's hand; beaver at work building dam, repairing damaged dam.

Under Cuban Skies.* Reel, 1; producer, Burton Holmes; exchanbe, Famous Players-Lasky Corporation——Old Moro Castle, guards, big guns, at harbor entrance, fruit venders, street scenes, new palace of the President and Senate, Cathedral, Prado, Rio Guama, golf links, auto race, Arabian horses, yacht club, good roads and bad, small town life, feeding birds. Cut drinking scenes.

A Little Atlantic.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation——The Bermudas, scenes of St. George and Hamilton from airplane, coral reefs, Khyber Pass, quarrying soft coral, over Hotel Frascate in airplane, Walsingham House, Gibbs Hill light, Invernie, sailing from Hamilton.

Something to Worry About.* Reel, 1; exchange, Educational Films Corporation——Chester Outing. Winter scenes of Yellowstone Park, views of the falls and Yellowstone river, a skiing party, views of bear, elk and porcupine in their winter haunts, close-up scenes of springs and geysers.

My Adirondack's Visit.* Reel, 1; producer, Kineto Company of America; exchange, National——A picture poem.

Modern Aspects of Japan.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation.——From Vancouver to Yokohama, Grand Hotel Yokohama, scenes on the modern docks, 18 miles to Tokio, Central Railway Station and modern hotel, the new bridge, O'Dori—the Broadway of Tokio, department store with elevator and roofgarden, Ueni station, rush hour, new steel bridge, Seaside Hotel, view of Matsushima Islands.

(*Turn to page 32*)

Film Trailers as Dealer Helps
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THE NATIONAL MOTION-AD COMPANY, **25 E. Jackson Blvd., Chicago**

Visual Instruction in the School Room

(*Continued from page* 13)

its care, use and abuse, and more will be written about these accessories later.

Buying Second Hand Outfits

What about second hand projectors? At the beginning was an analogy between an automobile and a projector. The analogy still remains good. There are many rebuilt automobiles that will give perfect satisfaction and can be bought at a fraction of the cost of a new machine, but there are dealers who fill up the cracks in the water jacket with putty and paint, or put cork in the transmission to silence the rattle. The car may run the first 20 miles beautifully, but on the next ten miles the buyer may wish he had his money back. Under no circumstances should a second hand projector be purchased unless worn parts are replaced by new, the dealer guarantee satisfaction, and be able to back up his guarantee with a reputation for honest dealing. There are good rebuilt machines on the market but they should be examined by an expert before a check is written.

How to Finance a Projector

Here are a few plans that have worked. In one city the school board bears one-third, the school bears one-third and the parent teachers' association bears the other one-third. One school in a small town drew up a budget to cover the entire cost. Then a series of picture programs were arranged, for which season tickets were sold at a sufficient price to realize enough money to pay for the equipment and the film service. With cash in hand, the lowest price was obtainable.

A modification of the last plan is followed by other schools which sell shares in the projector with the understanding that should any subsequent funds accrue the share holders will be reimbursed for the amount underwritten. The proper plan is to look upon projectors just the same as all other necessary equipment, and have the cost paid out of the school equipment fund, just the same as desks, maps and laboratory apparatus. No plan will work until the idea is sold. Sell the school board, patrons and teachers. If they want it, the school can easily raise the funds.

How much should a projector cost? Portable machines list for $135, hand drive, up to $250, motor drive; semi-portables list from $265 up to $400; professional machines list from $450 up to $753, motor driven, exclusive of lamps, screen and some accessories. Muslin and sateen screens may be made at home for little more than cost of the materials. Metallic screens vary from about 50c per square foot up to $1.25 per square foot. Some dealers will make special consideration on terms to schools and churches. Rebuilt machines may be bought from $100 up, depending upon age, type and condition. The proof of the pudding is the eating. The proof of a projector is the picture. An honest dealer will welcome comparisons if he has a superior product, and no school should buy any machine without having first made comparisons. A high price does not always indicate a superior product, nor does a low price always indicate a bargain. "Caveat emptor."

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One county agricultural agent has had slides made of the soil maps of the various townships to use in his lecture work.

How Our Church Uses Moving Pictures

(*Continued from page* 10)

A few minor incidents will tend to show the trend of interest that people take in our work. A physician was attracted by the pictures and came to the church office to inform himself. As a result of the conference he offered to go, on call of the pastor, to any family in need of medical care without charge. He said, "I believe in working through a church that has this ideal for its community." Two lawyers stand ready to care for any cases needing legal aid. The superintendents of the three public schools in our parish have given us active co-operation in arranging our programs and also in the actual religious work of our organization because of their interest in our community program. One public school superintendent in another section of the city (living in our parish) has taken up membership with us and has assumed active responsibility for some important pieces of work. Because of a certain stimulus received in the services she instituted a program in her school which resulted in the doubling of the Sunday School attendance of her entire district. She first became interested through the picture program. A little boy found his way into our program by accident, brought his mother later, and the entire family united, the mother being one of the leading members of our choir at present.

One Example Which Shows Pictures Worth While

A Jewish lad, incorrigible and hounded by the police, was captured by our pictures, introduced to the Sunday School, became the president of his Sunday School class, captained one of our Basket Ball teams, became regular in school and studious at his books. His father says, "Dot Church Movie gifs me a new poy." Scores of letters, personal calls, telephone messages and public utterances commending the work convince us that our community program has gone far toward changing the attitude of the whole community toward the work of this church.

Nor is our experience peculiar. Grace Methodist Church, Burlington, Iowa, has stirred its parish to the extreme limits, caught the attention and developed the interest of hundreds of people through a picture program. This is in a community of working people. Trinity Methodist Church, Minneapolis, is a "labor ward," has had as high as 600 children present in a single picture show and the work for the children has been of such community interest that the business men's association of the district has endorsed the work and given it substantial assistance.

Putting in Two Machines

Fairmont Avenue Methodist Church, St. Paul, in a fine residential section, has had remarkable results in their Sunday School and general church work and recently installed a second machine in their building to do better work for their crowds. They now have two complete equipments. Judson Baptist Church Pilgrim Congregational Church have had the same experience in Minneapolis. The People's Church, St. Paul, has saved a perilous down-town situation through the use of pictures. I have the testimony of men from all sections of the nation—country school houses, small towns, and great city churches.

Everywhere the story is the same—careful management and a definite program has resulted in marked gains for the spiritual and educational work of the church as well as for its social ministry. It is a difficult matter to tabulate the figures in a statistical table but I have never known of any church that has begun the systematic use of pictures that has been willing to discontinue them after a fair trial.

New Agricultural Motion Pictures

THIS list, issued January 1, 1921, by the United States Department of Agriculture, is a supplement to the complete list contained in Department Circular 114, "Motion Pictures of the U. S. Department of Agriculture," which gives the names of all motion pictures issued by this Department up to July 1, 1920, and describes the system under which films are distributed. The number of copies of these pictures available for free distribution probably will not be sufficient to meet all demands. The attention of state agricultural colleges, extension organizations, and other institutions is called to the plan under which copies of Department of Agriculture films may be purchased at a cost of approximately $40 for the standard reel of 1,000 feet.

Goodbye, Boll Weevil. Bureau of Entomology; 2 reels. Shows the calcium arsenate method of combating the boll weevil; various types of poisoning machinery; methods of application; tests of poisoning material made by the federal government, and seizures of material condemned as unsafe for use; a story of the experience of four cotton growers runs through the picture.

A Plant Disease and How it Spreads. Bureau of Plant Industry; 1 reel. A microscopic and field study of rhubarb blight, used as an example to show the workings of the minute organisms that cause plant diseases; about half of the scenes were photographed through a high-powered microscope; despite the technical subject the picture is suitable for use before non-technical spectators.

Modern Concrete Road Construction. Bureau of Public Roads; 1 reel. Approved methods of highway building by the use of concrete; some of the modern machinery and practices used in this work; a contrast is drawn between old-fashioned mud roads and modern highways; the ending is a race between a railway train and a motor truck on a concrete road.

The four following films picturize the organization of a rural community for farm bureau work and some of the good results obtained, especially for the farm women.

The Farm Bureau Comes to Pleasant View. States Relations Service; 2 reels. The first picture of the series shows how "Grandpa Little" got in touch with the extension agents and interested Pleasant View community in the farm bureau organization; the preparation of a program of community work and the organization meeting, followed by a renewal of the community social life.

A Matter of Form. States Relations Service; 1 reel. How the home demonstration agent, working through the farm bureau, helps the women of Pleasant View Community to do their own sewing; the making of dress forms; Mrs. Little's new clothes and the praise they won at the community style show.

Layers and Liars. States Relations Service; 1 reel. The "historic hen" brings a new rug to Mrs. Little's home and unites two communities in a work worth while; culling and other good poultry practices as explained by extension workers; community canning of the culls.

The Happier Way. States Relations Service; 1 reel. Shows how the women of Pleasant View got in touch with labor-saving devices for household use; how a farm water system gave Mrs. Little time for real enjoyment of country life; and how other conveniences made farm life more attractive.

Food for Reflection. States Relations Service; 2 reels. The need for a hot school lunch in the school at Pleasant View and how the women of the community raised money to buy and install the equipment. The operation of the hot school lunch and its beneficial results for the school children; weighing and measuring demonstrations; with the conclusion that "children are the best crop the farm produces."

Out of the Shadows. Bureau of Animal Industry; 2 reels. The appearance of animal tuberculosis on the farm of Henry Benton and its communication to his daughter, Mary, through the milk of a tuberculous cow. The clean-up of the farm and Benton's acquirement of a herd of cattle accredited as free from tuberculosis. Mary's departure for a sanitarium and her return, restored to health after three years, to join a happy family circle.

Garden Gold. Bureau of Plant Industry; 1 reel. John Jasper changes from a confirmed golfer to an enthusiastic gardener; community gardens maintained for public use by an American city and the benefit they gave the health and pocketbook of the Jasper family.

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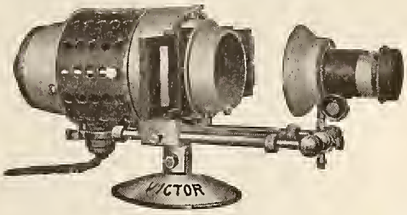

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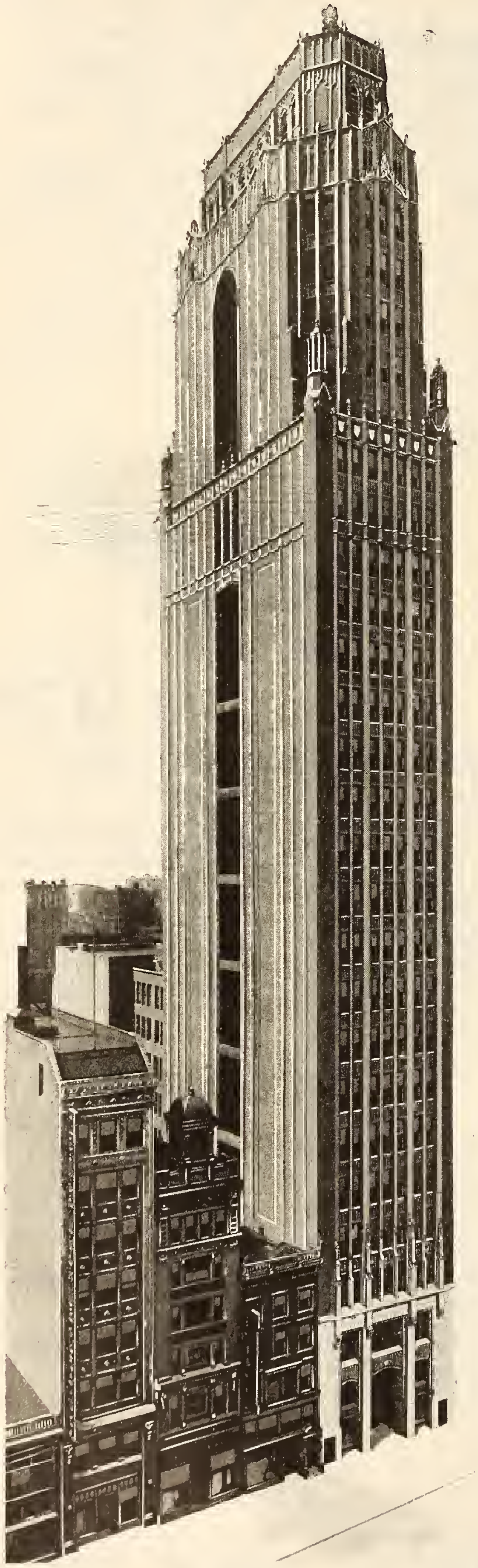

MOST OF THE WORLD IS ASLEEP AT THE HOUR OF DAWN. FEW SEE THE SUN RISE, BUT SO FAR IT HAS NEVER FAILED TO RISE, AND THE NEW DAY COMES WHETHER MAN IS WATCHING FOR IT OR NOT

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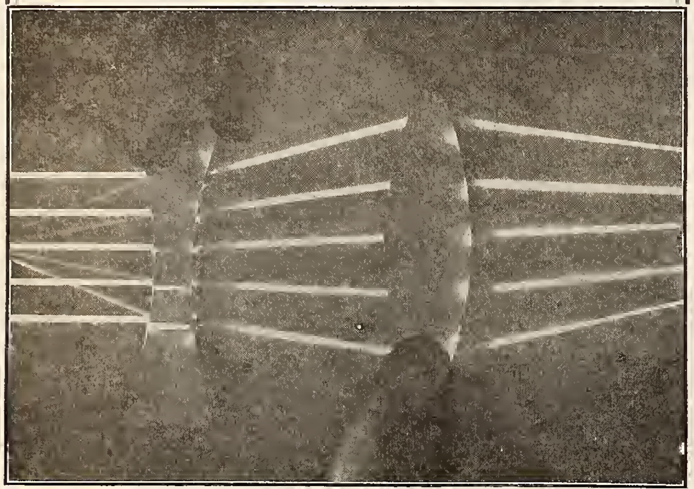

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WORCESTER FILM CORPORATION

145 West 45th Street, New York

Instructional Films and Where to Get Them

(Continued from page 26)

Yoking the East and West at Yokohama.* Reel 1; Producer, Globe Trots; exchange, Merit Film Company——Canal boats, unloading coal, ox carts, the water wagon, damage done by fire, women doing hard work, roofing a house, sawing logs, children juggling, a patent medicine man with an orchestra, the Y. M. C. A. building, religious festival, bathing scenes.

Glacier Park.* Reel, 1; producer, Prizma; exchange, Select——A visit to the National Park in Northern Montana, scenes of packing over Piegan Falls and other trails high in the clouds, Iceberg Lake, a popular mecca for tourist.

Sweden in Summer and Winter.* Reels, 11; exchange, Palladium Film Company——Winter in Jamtland. Pastimes and sports of summer. A trip through the locks of Trollhattan. Karlstad. A few current events from the Capitol. Historical depiction of the last expedition of the Karolines. Childhood Days. Popular winter sports. A visit to Orebro. Summer in Elfdalen. Here and there. Along the lovely coast of Tjust. A visit to Helsingborg. Little brother's birthday affair. The funeral of Anders Zorn. The funeral of Crown Princess Margaret of Sweden. Stockholm, "The Venice of the North."

Bali the Unknown.* Reels, 2; producer, Harold H. Horton; exchange, Select——A Prizma color picture. A travel story of the Island of Bali in the South Seas, almost unknown to the English speaking world, strange primitive customs, etc.

Excursions Into Every Land.* Reel, 1; producer, Globe Trots; exchange, Merit Film Company——Scenes of the Canadian Rockies, Yellowhead Pass, Jasper Park, glaciers and lakes, Mt. Edith Cavell, hunting party in search of big game, Indians on Charlotte Islands, totem poles, moccasin maker, Pyramid Lake, etc.

NEWS FILMS

Pathe News No. 11.* Reel, 1; exchange, Pathe——Washington, D. C., Joseph P. Tumulty bids good-bye to newspaper men; New York City, Mrs. Warren G. Harding on shopping tour; Charles M. Schwab sailing for Europe; Arc prices coming down, animated diagram; St. Moritz, Switzerland, alpine railway cuts through mountains of snow, winter sports; Valdivia, Chili, miles of forest land laid to waste by earthquake; Villa Serena, Florida, President-elect Harding visits William Jennings Bryan. Panama, Pacific and Atlantic Armada meet.

International News No. 9.* Reel, 1; exchange, Universal——Lexington, Ky., Man O' War retires from the turf, Mr. Samuel C. Riddle, owner of Man O' War, and Miss Elizabeth Daingerfield, who becomes the custodian of the great racer, viewing his last appearance on any race course; Brooklyn, N. Y., playing basket ball on horseback; Fresno, Calif., Japanese open their largest church in America. In the Cascades, Wash., huge rotary plow clearing railway tracks; Fez, Morocco, chieftains pay homage to France; great Atlantic fleet goes through canal to meet the Pacific Armada, through the Gatun locks with the aid of iron mules, entering Gatun Lake. Cut "Indoor Sports," cartoon.

International News No. 10.* Reel, 1; exchange, Universal——Athens, Greece, the "Dollar Princess," former Mrs. William B. Leeds and her husband; Tring, England, sheep raised for King George and family; Cape Cod, Mass., attempt to save wrecked barge; New York City, Charles M. Schwab sails for Europe; glimpses of President-elect Harding on his vacation trip in Florida; Marseilles, France, Duke of Connaught sails for India; Rose Field Arcadia, Calif. Uncle Sam's balloon school. Cut scenes of fashions for little girls.

Pathe News No. 10.* Reel, 1; exchange, Pathe——Lewis, Del., U. S. Submarine rammed, towed into Philadelphia navy yard; Dublin, Ireland, recruiting R. I. C.; Philadelphia, polo game on bicycles; Havana, Cuba, big freight congestion ties up harbor; Washington, D. C., Mrs. Wilson oversees moving into new home; New York City, Mrs. Warren G. Harding as Honorary President of the Girl Scouts; Washington, D. C., suffrage memorial in Capitol; ice skating with sails; new and old head-dresses.

International News No. 11.* Reel, 1; exchange, Universal——Hog sland ship yard closes; Miami, Fla., first try-out of American polo team; Philadelphia introduces a new kind of polo; Wellesley, Mass., new method in harvesting ice crop; Washington, D. C., Mrs. Wilson oversees moving into new home; glimpses of the President's new home; Lewis, Del., U. S. Submarine rammed preparing to pump out the water; Athens, Greece, official pictures of the landing in Corinth of King Constantine, reception in honor of his return. Cut "Indoor Sports" cartoon.

Pathe News, No. 14.* Reel, 1; exchange, Pathe——Omaha, Neb., School for women aviators; San Francisco, Anti-Pekin parade on Chinese New Year's Day; New Orleans, La., Mardi Gras Carnival; Nice, France, flower carnival; Albany, strike of 1,200 trolley employees; New York City, prize winners at Annual Dog Show; Thomas Edison on 74th birthday; Miami, Florida, power boat regatta; New York City, quarantine officials inspect passenger from typhus infected districts in Europe.

International News, No. 13.* Reel, 1; exchange, Universal——Philadelphia, greatest of hospital ships completed, glimpses into operation rooms, etc.; Chicago, steam rollers in race; San Francisco, Chinese oppose loan to homeland; New York City, Ignace Jan Paderewski and Lieutenant Charles Nungesser, French Ace, arriving in New York; Miami, Fla., power boat race; New Orleans, La., Mardi Gras Carnival; Scranton, Pa., mine caves in; Miami, palatial yacht destroyed by fire; Panama, airplane views of the canal, city of Balboa, etc. Cut "Indoor Sports" cartoon.

Pathe News, No. 16.* Reel, 1; exchange, Pathe——Port Henry, the dog mail, snow-bound; St. Cloud, France, girls in Cross Country race; Cape Mar, big hangar being built for R. 33; Omaha, bullet proof suits worn by police; Trenton, N. J., new ideas used in prison reform; making automobile licenses; New York City, heaviest snow storm in 20 years; Review of events in Ireland, Sir Edward Carson; New Orleans, La., fancy stunts with motor cycle; Hoboken, N. J., Archbishop Dougherty sails for Rome. Cut cartoon.

Pathe News, No. 18.* Reel, 1; exchange, Pathe——Bridgeport, Conn., launching of the S-48, most powerful of America's underseas crafts; Zion City, views of city and pictures of Brother Voliva; Liberal, Kan., 14-year-old girl edits and prints newspaper; people in the public eye; Miami, Fla., bicycle and motorcycle race; Balbriggan, Ireland, wrecked factory and homes: Bernadino, Calif., orange show; London, Britain's rulers open Parliament; Dora, Alaska, miner's camp; Houston, Tex., human air-spider.

International News, No. 18.* Reels, 1; exchange, Universal——Washington, D. C., scenes of the Inaugural, the Inaugural parade of 1913; Albany, N. Y., New Yorkers storm Capitol in transit fight; Warsaw, all Poland joins with General Pilsudski in honoring dead, on Memorial Day; New York City; European Relief Council receives money collected in Motion Picture theatres; Panama Bay, boxing contest aboard U. S. S. Arizona; Johannesburg, South Africa, natives dance for new Governor; Pocatello, Idaho, crack dog teams in race.

Kinogram.* Reel, 1; exchange, Educational——Washington, D. C., Members of New Cabinet. Charles E. Hughes, Herbert Hoover, Harry M. Daugherty, Will H. Hays, John W. Weeks; St. Augustine, President-elect Harding views unveiling of new tablet; Lima, Peru, horse races; Chicago, Spring fashions; Miami, Fla., hunting alligators; Montreal, champion skiing scenes; Miami, aquaplaning; Washington, luncheon for

Mrs. Marshall given by Senators' wives; Ft. Bliss, Tex., cavalry stunts, exhibition of jumping, etc.

Kinogram.* Reel, 1; exchange, Educational——Porter, Ind., clearing up train after wreck; Colonel Theodore Roosevelt follows in the footsteps of his father; Paris, 1,852 compete in cross-country race; Ft. Bliss, Tex., cavalry stunts; Los Angeles, Calif., bicycle race; South Domenico, National lottery; Belmont Park, horse races; Jacksonville, Fla., President-elect Harding's farewell speech; New York City, U. S. S. Tennessee.

Handling After School Film Showings

(*Continued from page* 8)

the Lincoln pictures. There were 600 pupils in attendance, all volunteers. I personally presented the matter to the Grammar Department and allowed those pupils to come who so chose, and whose home duties would permit them to stay through the presentation. We have 900 such pupils, or rather 900 in grades five to eight. Six hundred could stay. These 600 were escorted to the assembly at 3:45 by their teachers, who after seating them were excused from further duty if they so chose. As a matter of fact, a great many of these teachers remained because of personal interest.

"The interest of pupils was very great. The lesson I am sure will be equally valuable. I am thoroughly in warm accord with the plan of presenting some of these films after hours. I was not a great believer at first, but the result was so good, the attention so direct and serious, and the quiet of the room so manifest from the interest of the pupils that I hope similar lessons can come to us in this same way.

"In the evening session, we have had two evenings with the film. One on Americanization and related subjects and the other on Lincoln. These scenes have caused a great deal of interest among the foreign born, who, though they speak very little English, were greatly interested in the pictures. We followed up the lesson in the foreign classes, mostly Spanish and Portuguese, by using the scenes for subject matter. I hereby apply for as many hour lessons as you may be able to give us in the evening session, on whatever evening it may be possible for you to give it. We will adapt ourselves to your convenience."

The Musical Accompaniment

This account of our after school film showings would not be complete without mention of an influence that greatly aided the pictures in their appeal to the pupils. This was the musical accompaniment of Miss Diana Cobb of the Cleveland Junior High School. It has been my thought from the beginning to utilize the musical talent in the schools for such pictures as have been mentioned in this article. Personally I feel that the musical side of the motion picture has been very much overdone in many cases, so much so, that it has become, in reality, music with picture accompaniment. Miss Cobb is a fine pianist and has at her instant command a rich repertoire of popular and classical melodies which she gives such a harmonic setting as to create in the minds and hearts of her audience the mood necessary to a sympathetic appreciation of the picture. She is a master of improvisation and subdues her accompaniment so that it reinforces in an unconscious way the thought on the screen.

In conclusion I want to express my great appreciation of the work done by the Community Motion Picture Bureau, whereby such films as "My Own United States" and "The Son of Democracy" are made available for school use. The Community, Argonaut and all other film concerns that are furnishing the clean, wholesome, and highly instructive pictures should be supported by serious minded people who believe in the efficacy of the film in stressing worthwhile things.

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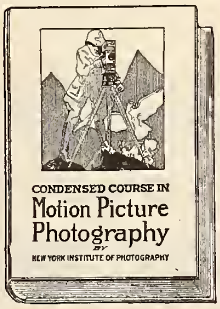

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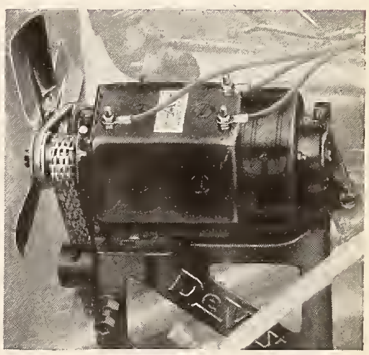

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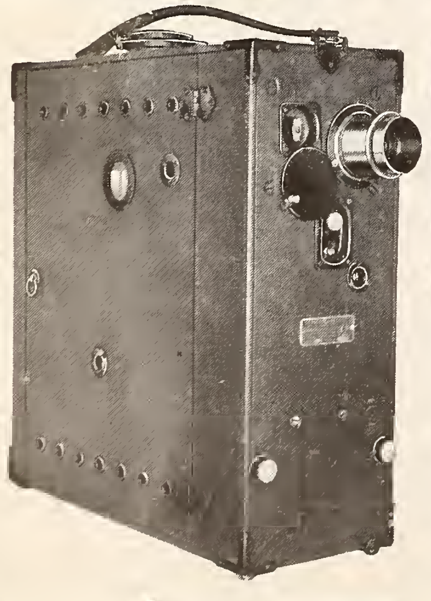

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MOVING PICTURE AGE

A Monthly Publication Devoted to the Interests of Visual Instruction

Published by CLASS PUBLICATIONS, INC., 418 So. Market St., Chicago, Illinois
Eastern Office, Room 308, 51 East 42nd Street, New York City. Phone Vanderbilt 5462

EDWARD F. HAMM, President; WILLIAM EASTMAN, Vice-President; WILLIAM C. TYLER, Secretary and Treasurer; WALTER B. PATTERSON, Business Manager; VICTOR W. SEBASTIAN, Eastern Representative.

Subscription price, $1.00 per year, in advance, in the United States and possessions; for all other countries $1.50 per year, in advance. Remit by check, draft, or postal or money order; other remittances at owner's risk. Single copies, $0.15.

Subscribers will note that all changes of address must reach us by the tenth day of the month preceding date of issue.

Manuscripts, photographs, and sketches will receive courteous attention and reasonable care, but MOVING PICTURE AGE assumes no responsibility for unsolicited material.

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A Chat with the Editor

THE MORNING'S MAIL is not entirely composed of bills, and misdirected advertising, and propaganda. Unfailingly there is a letter from a subscriber or an advertiser which throws fresh light upon some phase of the vast field of activities which our journal interprets; there is, perhaps, a manuscript which, with a hasty scanning, indicates that its detailed contents will provide exactly the kind of practical assistance that our subscribers need to effect noteworthy exhibitions; and as often as not we find just a note suggesting that Mr. So-and-So could benefit by the service of the magazine, and should be a subscriber.

✣

All of the worthwhile material is passed on to you in one form or another; this magazine is yours, and our only function is to sift out the wheat and prepare it in condensed form for your use.

✣

For example, the man who uses industrial films will be attracted by the first story—two instances of films which convey their industrial messages interestingly and educationally. The use of animated sections in the hollow-tile story to vitalize the salient arguments may be the very suggestion he needs to improve his own films.

✣

And then there is the story by Mr. Willoughby, of Osage, Iowa, a minister whose success with motion pictures in his church family was so marked that he attracted the attention of non-theatrical film distributors and is now the vice-president of a Chicago independent distributing concern. Mr. Willoughby knows, through his own experiences, the difficulties which are endlessly confronting the non-theatrical exhibitor, and his background equips him to furnish the type of article from which all of you may profit.

✣

The series of articles by Mr. Roach is another example of the magazine's rigid policy to secure contributions only from those whose experience and position qualify them to furnish facts rather than theories. Mr. Roach, in charge of Visual Education Service at the Iowa State College of Agriculture and Mechanics Arts since the inception of that service several years ago, imparts to you, in the layman's language, the detailed information concerning equipment and film that is so essential in conducting satisfactory motion-picture exhibitions in schools and churches and in industry.

✣

THE DEMAND for the book of films published by MOVING PICTURE AGE attests to its popularity and usefulness. "1001 FILMS" is a worthy addition to our readers' libraries and is given free with all subscriptions.

✣

ANOTHER phase of our magazine that interests us all is that presented by our advertisers in their announcements. The manufacturers and jobbers in equipment, films and supplies are the ones who in this new field of development are responsible for much of the advancement which has been so rapidly made. As such they are interested in your progress and we feel that this should be a mutual interest.

THE EDITOR.

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EDITORIALS

Return Films and Slides Promptly

A FEW months ago an editorial on the subject of, "Why You Did Not Get Your Film," received favorable comment not only from professional distributors of non-theatrical film, but also from several universities and others distributing film. One university desired to reprint this entirely and distribute it to each school and church on their list to receive films.

This is a subject which cannot be emphasized too greatly. The Iowa State College distributes film to about 175 communities each week. Some of these communities are on regular circuits, while others receive film at special dates. To keep these supplied when they want film or slides requires careful scheduling and the correct knowledge of the time required to deliver a film as well as the length of time necessary to either forward it on to its next stop or ship it back to the university again before the film can be scheduled for its next stop. However, if through carelessness one user holds a film an extra day or so it may mean that the next party to receive the film would have an evening's entertainment or a day's school use scheduled and have no film to show.

Because films are not paid for or if the rental is low does not decrease the necessity for regular returns of film. This is as necessary in community work as in regular theatrical work, although the theatrical distributors provide a penalty which makes it worth while for a renter to return the film promptly. It might not be a bad plan for universities to charge double rates for films held over and not supply any more film until these rates were paid. The urgency for prompt attention to this is so great that practically any penalty attached to the non-return of film would be too small.

Getting More Good Film

ONE student of the non-theatrical use of motion pictures estimates that before the end of 1921 about 4,000 churches will have installed projection machines and be exhibiting motion pictures. Probably an equal number of schools will have added projectors, and at least some of these will be used in community work. The actual number of people reached and influenced by these 8,000 machines and the carefully selected films they project would be difficult to estimate.

What will be the result of this newly created demand for good pictures? The effect of those machines already installed has been pronounced enough to be acknowledged and in some quarters combated. The non-theatrical film producers are getting ready to supply the film necessary to take care of the newly created demand. But the effect has been felt even outside the non-theatrical field by the producers and exhibitors of theatrical films. When the people began to see that good, wholesome pictures could be produced and were entertaining, a reaction set in against the unwholesome pictures which were crowding good pictures off the screen. This culminated in the myriad of censorship statutes and ordinances which were under consideration during the past winter. Producers of theatrical film have now agreed to clean up their own productions if given the opportunity and if censorship restrictions are not placed on films. They saw the change in sentiment through a decreased pulling power of these films, and realized also that the increasing millions of church members, many of whom are not "movie" patrons, will be added to their attendance if films are supplied which will meet with their approval.

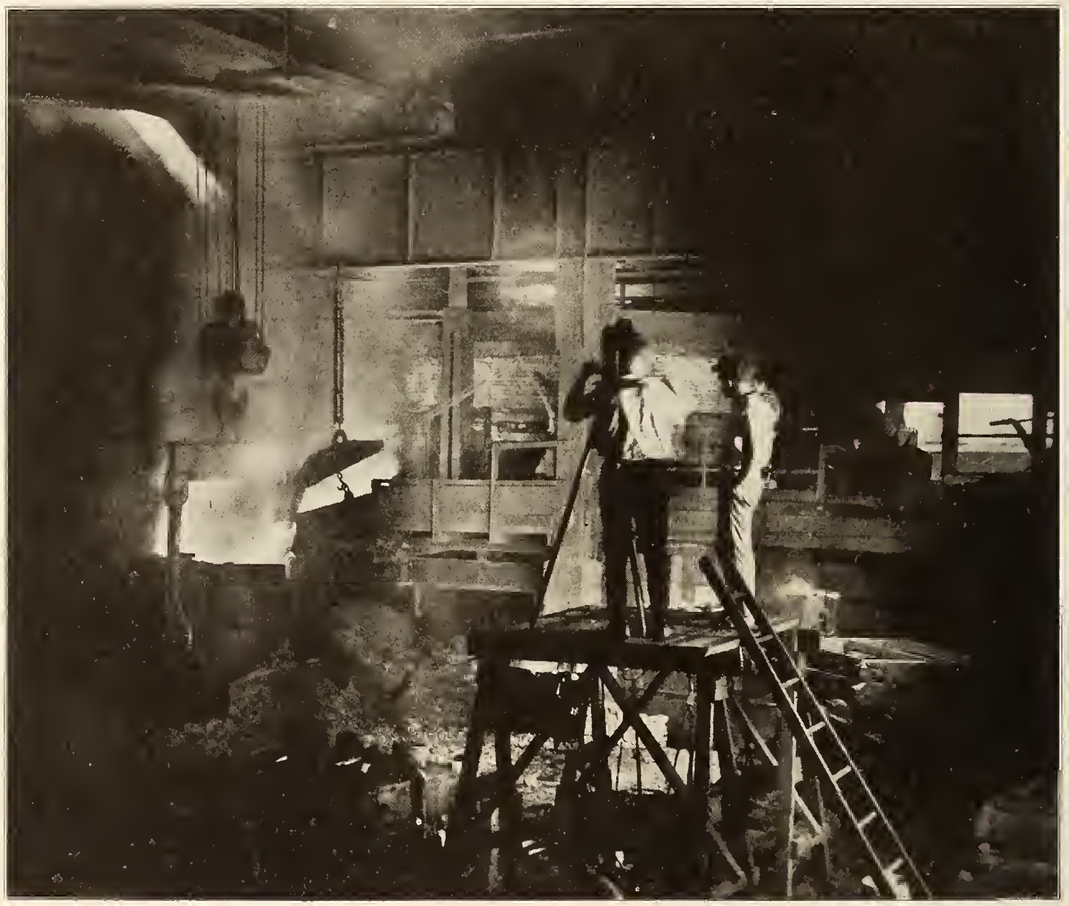
However, the theatrical film producers cannot be blamed wholly for not producing more films of this kind. The public did not endorse the good films produced sufficiently to make them financial successes, and any business, unless philanthropically sustained, must consider the financial returns. George Beban, in his personal appearance throughout the country in connection with the showing of his film, "One Man in a Million," tells of this lack of good film and of an agreement of ten film producers each to get out two clean films. Of the eighteen produced to date only two have returned even the cost of production.

This would indicate the need of better support of the good films. The list of approved films printed each month in MOVING PICTURE AGE deserves your support. These films have been reviewed and approved by the National Motion Picture League and deserve the support of those interested in getting better pictures. If you go to the theater, glance over this list and watch for the films given here. If choosing films for a church, school or community showing the suggestions from this list may be relied upon. Up to this writing MOVING PICTURE AGE has never received any comments against any of the films recommended in this list. The way to get more good films is to boost and support those that are good. With the increasing demand from churches, schools and communities, more good film will be necessary.

He Who Never Blunders—

YOU know how tradition explains the man who makes no mistakes—that he has never done anything. When we published "1001 Films" we felt that such a volume would satisfy the urge for a source book of reliable films for non-theatrical use; and our correspondence indicates that this book is highly prized and constantly used by the average subscriber. But in accomplishing this definite service we, like the usual person who attempts a new thing, have made our share of mistakes.

For instance, we have just discovered that "Heart of the Hills," "The Kingdom of Dreams," and "Daddy Long Legs" were erroneously credited to Famous Players-Lasky, when credit should have been given to Associated First National Pictures, Inc. There are unquestionably many other mistakes of this character, errors either in the original information or in our preparation of the copy. Will you who use this book co-operate with us to the extent of telling us of the errors of fact you have uncovered? We will immediately print the correction, and also include the change when "1001 Films" is revised; and this co-operation of yours will assist us in rendering better service to every subscriber.



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No "Faking" in Industrial Films

The strength of the usual industrial film is the fact that it is a presentation of actual processes conducted by actual workmen under actual factory conditions. The picture shows Director Blackburn and Cameraman Ahbe, of the Rothacker Film Company staff, as they were filming the filling of a huge ladle with molten metal at the Commonwealth Steel Company plant, Granite City, Illinois. The steel company uses this five-reel industrial in its welfare service

MAY -2 1921

MOVING PICTURE AGE

For Non-Theatrical Film and Slide Users

Vol. IV **MAY, 1921** **No. 5**

Using Industrial Films to Promote Construction Products

Preference for two building materials is being formed by the aid of moving pictures. Of particular interest are the different types of film used by the associations advertising hollow building tile and that using face brick

As movie scenario material hollow building tile might seem a cold proposition, yet a film has just been produced which scored the applause of motion picture trade magazine critics.

"Take unromantic tile and put human interest into it—give us a picture which will tell the part tile is playing in the romance of the Twentieth Century," were the Hollow Building Tile Association's instructions to the Rothacker Film Company. The result is a two-reel picture which, in thirty-two minutes, does full justice to hollow building tile's story.

One of the most impressive parts of this film is this Christmas tree scene which shows the effectiveness of hollow building tile in protecting a room from outside temperatures

The first scene of the picture is Prizma photography which shows hollow building tile in natural colors. Then a close-up view of a tile, emphasizing the Mastertile the trademark. Here a sub-title says, "Mastertile, the trade-mark of the Hollow Building Tile Association and your guarantee of a product made in accordance with association standards."

Then the film takes up the manufacture of hollow tile. Panorama views of typical plants are shown. The clay is removed from nature's treasure chest. The raw material is ground, mixed and finally comes out of the die shaped. It is cut into length, conveyed to the drying room and then burned in the kiln. There are several excellent close-up views of the fire burning the tile. At this point sub-titles emphasize the fireproof qualities, explaining that tile is burned at a heat that would melt iron.

After the audience has seen tile manufactured there comes an animated drawing, or film cartoon, which emphasizes the insulation properties of hollow tile. First the animation drives home the fact that the air spaces in hollow building tile are non-conductors of heat in summer. In the cartoon a hollow tile house and an ordinary house are in the foreground. Up in the sky old Sol frowns menacingly and blows his breath at the two houses. His breath at first seems to be a cloud traveling toward earth. As the cloud comes close the audience sees that it is made up of a myriad of little figures—"heat devils," armed with forked spears and adorned with forked tails. The "heat devils" dive through the walls of both houses and disappear.

A scene inside the ordinary house reveals the "heat devils" in a victory dance around a sweltering housewife. A scene inside the hollow building tile home shows the housewife perfectly comfortable and nary a "heat devil" in sight.

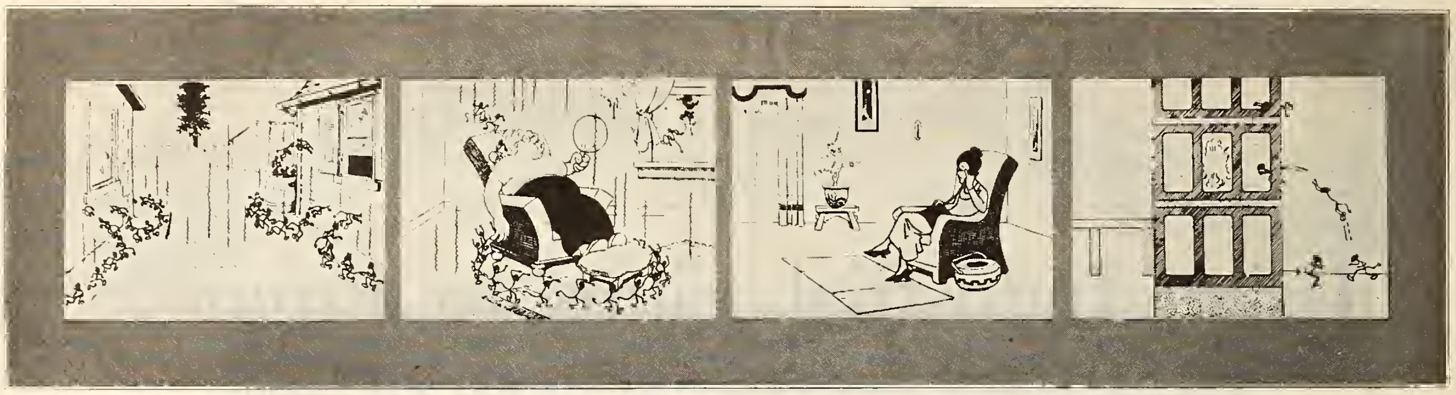
To tell the audience what became of all the "heat devils" which were seen to dive through the hollow tile outer wall, there flashed upon the screen a cross section of a tile wall. The "heat devils" dive through the outer wall all right but when they encounter the air spaces they disappear in puffs of smoke. Animated thermometers register the result—106 outside, 72 inside. Some of the animated work is reproduced here.

Then the animation scene changes to winter and Jack Frost blows a cloud of "chilly children" toward the two houses. Similarly as in the summer scenes, the audience is impressed with the fact that tile air spaces form an insulation barrier which the cold of winter cannot penetrate.

This is followed by glimpses of typical homes built of hollow tile, showing a wide variety of external appearance.

A living room set was built in the studio for the scene that follows the residence views. Two cute pajama-clad kiddies tiptoe into the living room on Christmas morning. They rush for the toys on the glittering tree. Here sub-titles make note of two facts: First, that hollow tile walls have no cracks or crevices to let in draughts, and, second, there is no danger of the children catching cold by playing on the floor. A "still" from this set is reproduced at the beginning of this article.

Abruptly the kiddies drop their toys and run to the window. They have heard the approaching fire appa-



The little "heat devils" disappear through the walls of an ordinary house and inside they are making things homelike to the discomfort of those within, as shown by the first two illustrations. But the housewife in the hollow tile house is perfectly comfortable, because the air spaces in hollow tile form an insulation barrier which the "heat devils" can't penetrate. When the "heat devils" encounter these air spaces they disappear into little puffs of smoke

ratus. Across the street they see an ordinary house in flames.

"All their Christmas presents will be burned, too," says the little girl.

The little boy speaks: "Aren't you glad we live in a hollow tile house which can't burn?"

A wide range of hollow tile buildings—skyscrapers, factories, apartments and farm buildings is then shown. The picture closes with Prizma natural color views of farm buildings.

This film is to be shown by the members of the Hollow Building Tile Association as well as at clubs, schools, chambers of commerce, and other associations, and on a regular theatrical circuit. Members of the association plan to use the film with a portable projector to promote intensively the use of hollow building tile.

Another building material is also using moving pictures to impress its practicability, utility and attractiveness upon prospective users. The film with its opportunity to impress subtly without the disadvantage of external distractions furnishes one of the best means of impressing an audience with the value of face brick. This film of three reels was made for the American Face Brick Association. It is to be used at colleges and technical schools, especially those with courses for architects and also to impress the general public with the value of face brick. This was one of the films shown at the recent "Own Your Home" exhibition held in Chicago.

Brickmaking on the Nile

This film is of the educational-industrial type and shows the history and methods of brickmaking from ancient times down to the present day. Attractive uses of face brick, however, are not neglected, but form an important part of the film. These are placed at the end to form the final impression.

The story of brick is the story of civilization. If there are sermons in stone, there are books in brick. Cyrus recounted the historic capture of Babylon on an adobe cylinder; an Assyrian sage has left us a chronicle of creation on a brick tablet.

Archeologists have traced back the art of brickmaking 10,000 centuries. The earliest inhabitants of Chaldea in the Euphrates Valley made dwellings for themselves of the clay found along the river banks. Among the ruins of Babylonia explorers have stumbled upon vast mounds of sun-dried brick such as the magi of King Nebuchadnezzar's time used for observing the starry heavens. Contrary to the proverb that it is the last straw that breaks the camel's back, it was the brick without a straw that drove the Children of Israel to declare the first official strike history has recorded. Moses wrote in the Book of Genesis: "Once upon a time the Sons of Noah said: 'go to, let us make brick and burn them thoroughly and let us build a tower whose top shall reach to Heaven.' And the name of the Tower was called Babel."

The stupendous role brick has played in the drama of civilization has been visualized at last. Atlas Educational Film Company of Chicago, in this three-reel picture, has traced the story of brick from prehistoric days to its present record of almost universal usage. The pictures comprise authentic chronicles. Their making entailed the services of scientists, historians, and librarians in an exhaustive research that extended over many months. Camera men wandered through the highways and byways of France and England, Egypt and Italy in search of quaint historic monuments to the brickmaking art of the ancients. The veracity of the legend of the Clock of the Tower of Bruges that Longfellow has immortalized in his poem of that title was vouched for by the Belgian Consul at Chicago. The Historical Library at Washington settled some fine points on the brickmaking art among the Egyptians, while a volume of obscure historical data at Chicago Art Institute passed judgment on the problem as to whether one of the oldest brick residences in France today was the possession of Tristan L'Hermite, dramatic poet and Provost Marshal under Louis XI, or of that infamous Tristan of the Hospital who aided King Louis in carrying out his political schemes.

There is food for realist and idealist, scientist and layman in this film. The picture story reveals the fact that the basic element of brick—clay—dates back to the dawn of time, to certain formative convulsions of nature. The ancient Chaldean molded his building bricks by hand, adding chopped straw to give bonding strength. Among the ruins of Babylonia a zigurat, or terraced pyramid, has been excavated, such as were built as places of worship.

The Romans stand pre-eminent as the most skillful and extensive users of brick in antiquity. The baths of Caracalla on the Appian Way along which Paul came as a prisoner to Rome, and the Basilica of Constantine, the first Christian emperor of Rome, are examples of their art. Western Europe inherited the Roman brick tradition, and after the Crusades many of the finest buildings of the Middle Ages were built of brick, among them the magnificent cathedral of St. Cecelia at Albi, dating back to 1290.

In England Flemish influence materially developed

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What One Church Did with Movies

Building a dwindling attendance of 50 up to the church capacity of 1,200 is not the only good resulting from a carefully planned use of moving pictures

By Bertram Willoughby

Religious Director and Vice-President, New Era Films, Chicago

FOUR years ago, a large Congregational Church of Osage, Iowa, with seating capacity of 1,200, had an evening congregation of less than fifty. The sole source of entertainment in the community was the commercial moving picture theatre. It was no worse and perhaps no better than other moving picture theatres in small towns. However, many of its programs included subjects that were not uplifting to say the least. Blood and thunder and eternal triangle pictures were frequently exhibited with their demoralizing suggestions. All this is now changed. The reason is "Church Movies."

An up-to-date moving picture equipment was installed in the church and pictures were shown every Sunday night in connection with a sermon and gospel singing. After more than a year of such services the results may be tabulated as follows:

First: A permanent evening congregation taxing the capacity of the house has been built up; many who had not been to church for years are now regular attendants.

Secondly: A decided improvement in the moral and spiritual character of many of the attendants is witnessed. Scores of men and women say, "These services have made me a better man (or a better woman)."

The pictures shown in these services are of three general classifications.

First: Religious pictures such as:

Satan's Scheme
The Great Miracle
The Problems of Pinhole Parish
After the Fall
Little Jimmy's Prayer
From the Manger to the Cross

Secondly: Screen Sermonettes: As far as we know "The Screen Sermonettes" are the first attempt that has ever been made to preach the gospel on the screen and they have always been helpful.

Thirdly: Features containing morals around which sermons could be preached. These are such subjects as:

The Story the Keg Told Me
The Turn of the Road
The Courage of the Commonplace
The Salt of the Earth

The church also runs community programs of clean, uplifting pictures every Friday night. The attendance at these entertainments has steadily increased. Many people get their entire entertainment from these Friday night movies. A common saying in Osage is "We go to the movies at the Congregational Church because we know we will get clean programs." Frequently also such a statement as "When I go to the movie theatre and see a sensational picture I no longer enjoy it," is heard. At these community programs there is also a good clean feature and comedy. Among the best features shown were "The Apple Tree Girl," " The Royal Pauper," etc. For some time the management had difficulty in getting the right kind of comedies, comedies which were both funny and clean. After many experiments they found the most satisfactory comedies for their use were the "Edgar" and "Musty Suffer," two and one reelers.

As the community is not a poor community an admission to these Friday showings just a little less than that charged by the moving picture theatre is charged. This seems to be the most equitable way of financing the entire plan. However, the Church Board decided at the beginning not to use any of the profits for local church purposes. They do not desire to paralyze giving by having the church "sponge on the movies." The result of this policy is that the church always has plenty of money on hand for charitable and advance work.

Indirectly the community moving picture entertainment built up the Sunday School. Before the inception of the movies the workers were much distressed by the pupils coming late. In order to improve this, a free ticket to the following Friday night movies is given to each pupil coming to Sunday School on time. This resulted in a marked improvement in this particularly. Scarcely ever is a child late. It also built up the attendance at the Sunday School. Boys and girls who formerly played on the street on Sunday morning now attend Sunday School in order to get a free ticket for the Friday night show. While this method for attending Sunday School may not be the best, it at least places many children under the influence of the church who otherwise would be roaming the streets.

Some of the Difficulties Overcome

It must not be thought that this church escaped the pitfalls that other non-theatrical institutions have fallen into. It fell into all of them. In dealing with exchanges it was frequently found that they would not rent films to a church unless the local theatre would first give permission. Again some theatrical exchanges have no conception of what films are appropriate for church use. A film frequently may be ideal in many respects, but it contains one or two things which will disqualify it for church use. But in spite of all these trials it has been discovered that there are plenty of films on the market suitable for church work and the number is constantly being increased.

The Osage experiment has been so successful that the congregation are determined that the pictures shall not be abandoned for a single week. Thus, when the writer left the pastorate of the church to become religious director of this organization, the congregation asked him to book up pictures until a new pastor is called to the people. In response to this request he has booked them up with two programs a week for an indefinite period and during the trying time between pastorates the film work is being taken care of. There can be no doubt that the moving picture is one of the greatest influences for either evil or good in the world today.

When the moving picture was first invented it was not of necessity a theatrical agency, but it had just as good possibilities of being a great spiritual and moral dynamic. However, conservatism made it a theatrical proposition. If it became vicious it was because greed could gain thereby. To remedy this situation it will not avail simply for the church to sit back and find fault. The remedy can only come when the church sees the possibility of the motion picture for righteousness and uses this great invention for the Glory of God and Salvation of Men.

Visual Instruction in the Schoolroom

III. The Care, Use and Abuse of Film

The effectiveness of many an exhibition has been marred by film troubles. This able discussion illustrates the methods by which you may achieve worthier showings and incidentally improve the exhibitions of others

By Charles Roach

In charge of Visual Instruction Service, Iowa State College of Agriculture and Mechanical Arts, Ames, Iowa

IN the preceding article we pointed out some general considerations pertaining to the selection of projection apparatus for non-theatrical institutions. Assuming that a satisfactory equipment is properly installed, we may now give some careful consideration to the physical condition of film in order that the best service may be had and visual instruction work be carried on satisfactorily.

A reel of motion picture film is a thin, fragile strip of celluloid 1⅜ inches wide and about 1,000 feet long, upon which are printed sixteen pictures per foot. There are two kinds of stock in common use: the nitrate of cellulose (inflammable) and acetate of cellulose (slow-burning). The nitrate stock predominates. Perhaps not one reel in a thousand is now printed on the acetate stock. Not only is the nitrate film cheaper, but it retains its pliability much longer, breaks less easily, and has a longer life.

Nitrate of cellulose is highly inflammable, but, contrary to the idea of some, it is not explosive. It will burn when subject to an open flame or placed near great heat. Film should be kept in metal containers properly insulated from heat and flame. Under no circumstances should film be handled by a person who is smoking. It is unwise to place film near a fireplace, heating stove, gas jet or oil lamp. Precaution should be taken while it is being transferred from container to projector, or vice versa. He who fills a gasoline stove tank never strikes a match to see if the tank is full; neither would he permit a burner to be lighted during the operation. Film is far less dangerous than gasoline, and if handled with the same care is no more hazardous. The slow-burning film, sometimes called "non-inflammable" or "safety" film, will burn about as readily as paper. It may be identified by the word "Safety" printed along the edge at intervals about one foot apart. Teachers are urged to take such necessary precautions as are prescribed by law of state and municipality; then, whether safety or inflammable film is used, protection is afforded at all times.

Why Inspection Before Showing Pays

Film, when received from the exchanges, usually comes rewound, yet infrequently ready for the projector. Every reel should be rewound slowly on a bench, and every foot should be examined for poor, harsh, dry and improperly made patches, tears, broken sprocket holes, and other imperfections that may have accumulated during the several weeks or months of previous use. The exchanges ought to send film in perfect condition, but they seldom do. Unless the operator is willing to suffer frequent breaks and thus invite undesirable comment, there is no alternative. He must inspect every foot of film before it is projected; this is his only protection.

Inspection is really a simple procedure. The reels should be placed so that the film, while being rewound, travels from left to right, winding the emulsion side out. The film should be grasped between the left forefinger and left thumb with just enough pressure to slightly cup the film. It is possible to detect every broken sprocket, tear and patch if rewinding is done slowly—with emphasis on "slowly."

The broken sprocket hole should be cut as indicated by "b," Fig. 1. The defect may pass through a projector perfectly without making a previous repair, but the probabilities are that one part will catch on the idler, tear the film, lose the loop, and otherwise damage the film, which would necessitate stopping the machine. The safest and wisest plan is to make the repair.

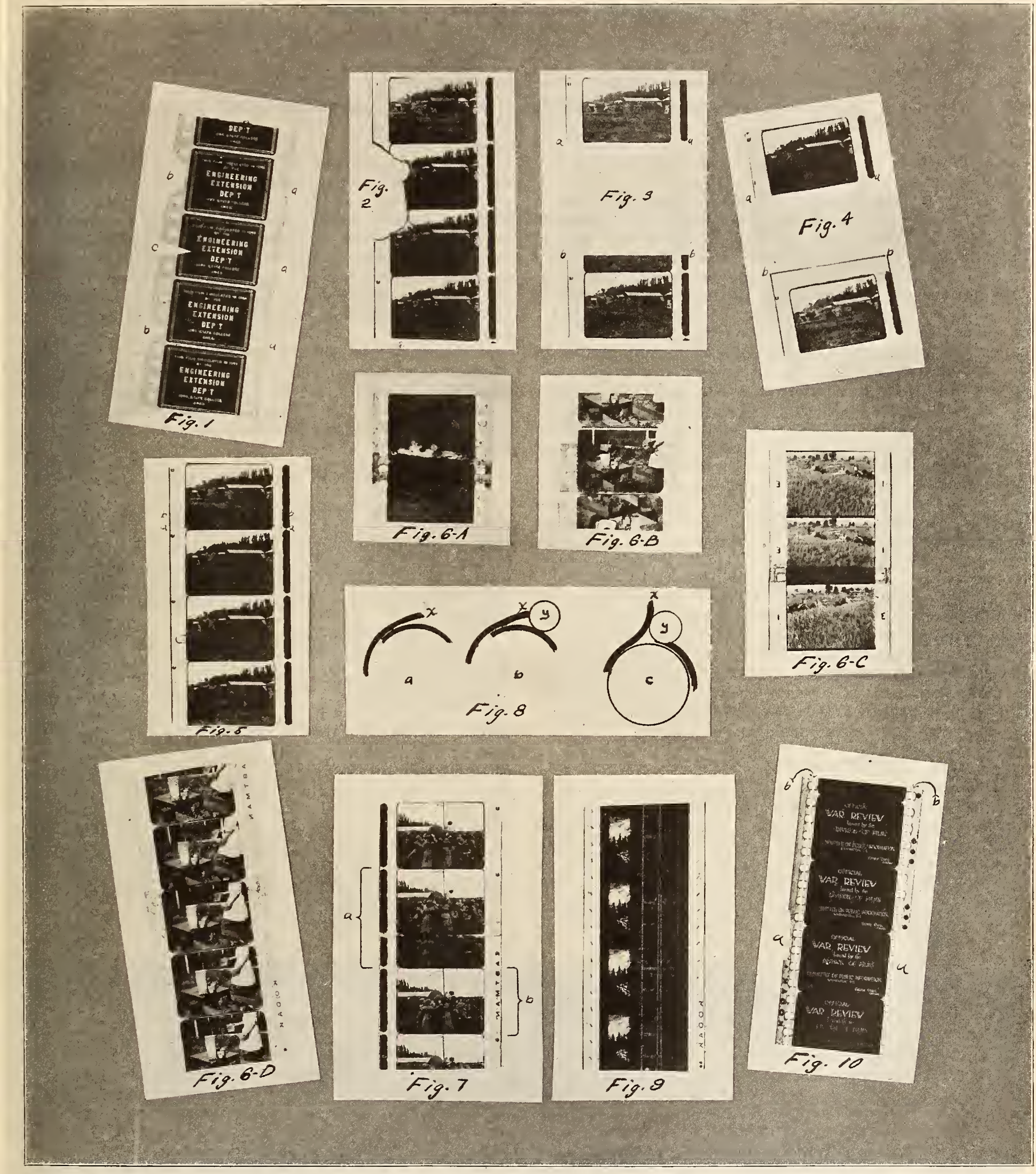
How Repairs Are Made

It is not surprising that film sometimes breaks, even when handled carefully. The repair is so simple that a child can make it, yet of all the abuses and evidences of inefficiency none are so self-evident as poor patches, nor are any abuses as inexcusable. If, somehow or other, operators would recognize the importance of making a patch properly it is possible that half of the film troubles would not appear. Fig. 2 illustrates the tear. Fig. 3 represents how one end of the film ("a") should be cut immediately on the frame line, while the other end ("b") is cut about one-eighth inch beyond the frame line. Fig. 4 shows the emulsion scraped from "b." A safety-razor blade may be used very satisfactorily. At this point many operators fail. All of the emulsion should be removed up to the frame line. Where the emulsion is removed superficially a firm patch is an impossibility.

The next operation is equally important, though oftentimes done carelessly. A very small amount of film cement should be applied to the film, and the ends so superimposed that the frame line of one end coincides perfectly with the frame line of the other. In addition the edges of the film must align perfectly, all surplus film cement must be wiped off, and pressure firmly and evenly applied over the patch for from three to five seconds. The work must be done very rapidly. Partially dried cement loses its holding qualities. When it is understood that a film patch resembles a weld rather than an adhesion, it is easy to see that a perfect patch is made more readily by a film-mending device than by merely using the fingers, especially since pressure can be adequately and evenly applied by the mender. Its cost is insignificant when compared with the service it will give. No projection room can afford to be without one. Fig. 5 needs no further comment. It shows the film properly mended.

Attention is called to Fig. 6. This illustrates a common mistake. The emulsion was scraped beyond the frame line. When projected, this film would cause an unsightly flash of light on the screen. Care would have made this a perfect patch, but carelessness made the patch hard and dry as well as very dirty.

Misframes are evidence of carelessness. Fig. 7 shows a patch made without regard for the frame lines. When this film was projected the "optience" was shocked by seeing the top half of the picture on the lower part of the screen and the bottom half on the upper part of the screen, until the operator could manipulate the framing lever. Misframes are never seen on the screens of first-class theaters and should never be seen anywhere.



The Repairing of Film

Fig. 1. The proper ("b") and improper ("c") repair of broken sprocket holes.
Fig. 2. A tear.
Fig. 3. First step in the repair.
Fig. 4. Second step in the repair.
Fig. 5. A perfect patch.
Fig. 6-A. Emulsion scraped beyond frame line.
Fig. 6-B. A novice's repair.
Fig. 6-C. Carelessly repaired, this film will now appear backward.
Fig. 6-D. This repair will occasion a film break.
Fig. 7. A misframe ("a") and a proper frame ("b").
Fig. 8. Breakage of patch ("x") at idler ("y") as it passes over sprocket wheel.
Fig. 9. Scratches caused by dirt accumulations.
Fig. 10. Edges broken ("a") by side-thrust; lines cut ("b") by accumulations on tension shoes.

After film has been properly inspected and repaired it should be rewound on house reels. Every school or church should own a quantity of extra reels for exclusive use in the projector. As soon as the exhibition is finished, film may be placed back upon the reels belonging to the exchange. This takes time, but it pays. Reels become badly bent and distorted in transit, and usually are unfit for any use other than shipments. Delays and embarrassments caused by film breaks will be less frequent if house reels are used.

After the film has been rewound it should be kept in a cool, damp place until the exhibition. Heat and dry atmosphere destroy the pliability of film, hence an airtight humidor is a desirable piece of equipment. A blotter moistened with a solution of eucalyptol, glycerine, camphor and menthol, placed in the film container, is said to improve a hard, brittle film. Sometimes a blotter dampened with water will prove advantageous. Extreme care must be exercised to prevent water from coming in direct contact with the film, as excessive moisture will soften and loosen the emulsion.

Before every exhibition the projector should be cleaned and oiled. Excess oil should be wiped off lest it come in contact with film. When oil comes in contact with film particles of dust will accumulate and aggravate rain streaks later. Should oil accidentally fall on the film it may be removed by a soft, lintless cloth. Frequently a wool-like substance accumulates in the aperture, making an unsightly appearance on the screen. This should be wiped out after each reel is projected. Very frequently the sprockets accumulate considerable dirt. A stiff toothbrush or typewriter brush may be used advantageously to remove such accumulation whenever it appears. If permitted to remain, it may cause an unsteady picture on the screen, aggravate the loss of loop, and possibly cause injury to the sprocket holes. The small radial lines often extending from four corners of the sprocket holes may be caused by dirty sprockets. When film climbs the sprockets the teeth may cause unsightly marks.

What Causes Scratches

The entire film tract should always be kept free from all dirt accumulations. Rollers in the magazines and idlers, particularly those touching the emulsion (dull) side of the film, should be examined to see that they are working freely. Any drag will induce scratches such as are illustrated by Fig. 9. These scratches are very unsightly, and any film so scratched is practically worthless. Felts sometimes used as fire guards at the openings of the magazines must be cleaned frequently.

When a brand new film is projected for the first few times a hard, flinty material collects on the tension springs, causing a drag on the film which cuts deeply into, and even through, the emulsion. This drag not only injures the film but harms the intermittent as well. When the material accumulates it causes a loud, unnatural pounding sound to be emitted by the projector. It is wise to stop the machine at once and remove the accumulation with the fingernail, or apply moisture, if necessary, to loosen it. Avoid the use of a knife; it will scratch the polished metal surface and aggravate the trouble. Paraffin rubbed on the cleaned metal surface will relieve the condition temporarily. The whole trouble may be eliminated by waxing the film before projecting. Most of the film manufacturers attend to this detail before shipping prints to the exchanges, but occasionally a new reel reaches the exhibitor unwaxed. The wax may be applied by holding paraffin in contact with the edge of the film during rewinding.

After the operator is assured that the machine is in perfect working condition he may insert the film in the upper magazine so that the emulsion side will be toward the light at the aperture when the machine is threaded. The sprocket teeth and sprocket holes must mesh perfectly before the idlers are pushed into place. Amply large upper and lower loops should be made, but not so large that the film surface will strike the housing. If the loops are too small the sprocket holes will be torn and the film will break. Enough loop should be allowed to permit freedom of motion.

The tension on the takeup reel must be nicely adjusted. If the tension is too strong it will ruin all the sprocket holes and may shorten the lower loop and cause unusual wear on sprockets; and the film will tear or break at any insecure patch. If the tension is too loose the takeup reel will not turn and the film will pile up in the machine. Such carelessness will invite disaster. A few seconds required to adjust the takeup tension, if necessary, will pay dividends by superior results on the screen and by damages forestalled in wear and tear on the projector.

The projector should be started slowly and then speeded up to normal, which is one foot per second. After the film is in motion the light may be thrown. If lenses have been adjusted at proper focus and the picture properly framed before starting the exhibition, the effect will be pleasing.

Do Not Pin Broken Films

If a break should occur the ends may be fastened temporarily by use of wire paper clips. Clips do no injury to the film, nor will the inspector suffer any injury in case his hands strike them during the rewind. The use of common pins for this purpose is extremely dangerous. Very painful wounds are sometimes inflicted upon the inspector.

After the film has been projected it should be removed and rewound for the next exhibitor, or transferred to the exchange reels. A film may be injured greatly by a careless rewinding. The film should be guided slowly into the reel so that a disk-like surface is formed by the edges. If the film goes on the reel higgledy-piggledy a side thrust on the reel will break the edges of the film, as illustrated by "a," Fig. 10. If the film is rewound too loosely it may more than fill the reel. The indifferent, careless operator will "pull down" the film, causing it to tighten on the reel with a crunching sound. Every little dirt particle grinds into the soft emulsion, causing the unsightly rain streaks so much disliked by everyone. It is better to rewind several times rather than permit the practice of "pulling down" film.

Reel bands should be firmly and securely fastened around every reel. It is quite commonly noted that the first and last twenty-five feet of many reels are in poorest physical condition. This is caused very frequently by the reel bands coming off in transit. The films become jostled about inside the shipping case and are injured in any number of different ways. Fasten reel bands securely to prevent injury.

While it is the duty of film exchanges to ship the film to the exhibitor in good condition, it is also the duty of the exhibitor to return it likewise. Where film is used on a circuit each exhibitor is honor bound to ship the film to the next operator in as good condition as it was received. It is a very easy matter for some men to forget the Golden Rule, but a gentleman usually remembers it. In fairness to the men who follow, every operator should repair any damage done while the film is in his possession. Common courtesy requires this.

Film must be shipped in accordance with Interstate Commerce Commission specifications. Shipping cases marked "ICC—32" are approved by the commission. Every package must be plainly marked in large letters "Motion Picture Film," and the package must carry a new yellow caution label every time it is shipped. All

(Turn to page 23)

"How the Other Half Lives"

A movement which will bring the other side of the world to the Sunday school room and the missionary meeting

By Hilda D. Jackson

A VALUABLE contribution to the field of education has been rescued from oblivion by the International Church Film Corporation and soon will be presented to the people of America. It consists of what is considered one of the most remarkable series of motion pictures ever made—a comprehensive survey of "how the other half lives."

It was one of the dreams of the Interchurch World Movement to give to America a more real and understanding conception of life—the life that lurks in the depths of the jungle; the life that teems on the houseboats of China's waterways; the life that is so abundant in India; the life that struggles on the edges of arid deserts. The creation of a wider vision of life and the conditions and customs surrounding it elsewhere, would make for a more sympathetic brotherhood of man, the Interchurch believed.

What the Interchurch World Movement Did

To accomplish this altruistic ambition, this organization planned to employ the motion picture. And so, at different times, four expeditions were sent to India and China, Central America, Northern Africa, the Federated Malay States, Burma and Japan. A vast amount of film was taken, including studies of native customs, an extensive view of interdenominational activities and many scenic and travelogue pictures of fascinating interest. When the Interchurch World Movement terminated, these thousands of feet of film, untitled and unclassified, formed part of the assets of the organization.

Today, this film, estimated to be more than 51,000 feet, is in the hands of the International Church Film Corporation and is being titled and arranged in one, two, three, four and five reel sequences for countrywide distribution. The Rev. H. H. Casselman, under whose direction the four Interchurch expeditions had been dispatched, is now in charge of the equipment department of the International. Through his efforts this splendid collection of material has been reclaimed and under his supervision will be whipped into shape.

A period of nearly two years was devoted to the accumulation of this film material which includes 38,000 feet taken in India and China; 6,000 feet in Central America, and 7,000 in Northern Africa. There is an additional 12,000 feet taken in Hawaii, Japan, the Federated Malay States and Burma, which has not yet reached America. It was shipped like the other films, by the French Mail Service and insured by British companies for $1 a foot. It is now being traced and when recovered will be added to the rest.

Although this film serves to present the work that is being done among unenlightened peoples by various Christian denominations, there are many reels that deal with other than religious subjects. A splendid resume of methods of agriculture throughout China, India and North Africa is included and there are many beautiful scenics of outstanding features such as the burning Ghats of Bernares; the floating gardens of the Forbidden City in China; the sacred cattle which roam at will in the cities of India. Another interesting series is a collection of "types" of many races—red, yellow, white, black and all the intermediate shades as well.

Learning What the Missionaries Are Doing

Aside from the usual interest attached to pictures of this nature, they will undoubtedly be a valuable aid in both secular and religious instruction. For the church the pictures have an absorbing message. They tell the story of denominational efforts in far-off corners, heretofore presented to church members orally, or at best by inadequate "still" pictures.

Through these films, the members of the tiniest church in the most isolated section of the United States can gain a vision of the work of the entire denomination. The mission barrel that is so faithfully and regularly packed, the missions contributions that are so willingly offered, will assume a new significance. It is now possible for each one to see with his or her own eyes just how the ideals of Christianity are being applied.

There are pictures of hundreds of little blind girls working busily in the Canton School for the Blind, the first work of any kind among the blind in China, insti-

Missionary and Sunday school work can be made more interesting and realistic by pictures such as these three to be released by the International Church Film Corporation. This Indian "Ford," for example, is taken from a scenic in India. Interdenominational mission work is shown in this houseboat school, conducted by a Presbyterian mission in Canton, China tuted by the Presbyterian board. Presbyterians at home can take comfort and joy from the contented and placid expressions of these little workers whose dark hours have been lightened through their co-operation; there are pictures of the splendid schools the Methodist Episcopal church is supporting in India and China and the happy, wide awake, broad minded, Christian students it is developing; there is a charming kindergarten group, part of the Congregationalist work; there are Boy Scout pictures; hospitals, schools and mission stations co-operatively supported—concrete evidences all of true Christian spirit.

Clearer and more vivid than any oral plea do these pictures point the great need for the civilizing influences of Christianity.

Of particular interest is a group of pictures depicting the great curse of India—child marriage. An actual ceremony is shown in which a girl under eight is united in marriage to a man of more than fifty years. This film also pictures the unusual rites, at least to American ideas, connected with the marriage ceremony in India. It is the bridegroom who receives all the attention at this time. It is he who is feted and honored and handsomely attired, he who wears the oleander blossoms (which correspond to our orange blossoms); he is carried in the arms of a friend to the home of the bride or wherever the marriage is to be performed; upon him alone is cast the rice for luck. It was in this land that the "bridal knot" originated. A portion of the bride's clothing is knotted to the groom's to indicate that she must follow him; but later on the knot is untied so that the husband is free to go where he wills.

The practice of shaving the heads of widows and sending them either out into the streets to beg or starve. or to the Temple—which is equally as bad, is also shown in these films. If a husband dies, it is attributed to evil qualities of the poor little wife and her lot thereafter is bitterly vile.

Altogether, the International has secured the most diversified and greatest collection of missionary, educational, scenic and travalog pictures of the Eastern Hemisphere that has ever been made. The gigantic project envisioned by the Interchurch World Movement is to become a reality at last, and America is to see with her own eyes a sweeping pictorial survey of lands and peoples which have been receiving her ministrations for many decades and to whom her love and thought continues to go out in increasing measure.

Newark Has Visual Education Club

RECENTLY the educators in Newark public schools interested in applying visual help to instruction organized a club. Arthur G. Balcom, Assistant Superintendent of Schools, nationally known leader in visual educational work and also well known to the readers of Moving Picture Age through his contributions, was elected president.

The association is called the Newark Public School Visual Education Club. Its object is to promote all forms of visual instruction in the work of the schools. Any member of the teaching staff of Newark may become a member upon application. The annual meeting is held the second Monday of December. Other meetings will be held at the call of the president.

At Stockport, Iowa, is a motion picture enthusiast in the person of Carl Nelson, Superintendent of Schools. The Rand-McNally map gives Stockport a population of 265, but that was before Mr. Nelson began his work. On February 5th, 235 adults and 146 children took a trip to Mount Rainier, enjoyed a Box of Candy and visited Santa Catalina Islands, via the motion picture route. Mr. Nelson says, "381 attended—muddy roads, too—sure great."

Following Up Promises of Better Films

THE past winter has brought out more effective work on the elimination of the unclean film than has been possible in any previous years. Public opinion seems to have turned to favor good productions. That the measures gained may not be lost the National Catholic Welfare Council plan to follow up the promises of cleaner productions by the producers. Others, similarly interested, will also follow this work toward better films.

Editor Motion Picture Age:

As Director of the Motion Picture Bureau of the National Catholic Welfare Council, I am writing to express the satisfaction of this organization at the recent action of the National Association of the Motion Picture Industry, in adopting a standard of production which, if carried out, will greatly assist in eliminating certain admitted and much criticized evils of the films.

In this work of elevating the standard of the screen, we beg to offer your association, its various members and the industry as a whole, our earnest and sympathetic co-operation at all times. The N. C. W. C. and the public generally expect that the N. A. M. P. I. will redeem its pledges 100 per cent. Upon the measure of the industry's success or failure to effect its own house cleaning, will depend our future attitude and action relative to advocating legalized methods of controlling the moral standards of the films. This organization will urge legalized censorship, only in the event that the producers show themselves unwilling or unable to bring about their self announced reforms.

The N. C. W. C. intends to follow up the Better Picture Movement very carefully and to keep the Catholic public and the 20,000 Catholic Men's and Women's Organizations affiliated with the Welfare Council fully advised as to the character of the future output of the motion picture companies. We respectfully suggest the advisability of consulting us whenever scenarios dealing with the Catholic religion or Catholic practices are being considered for production. We have recently had occasion to protest against films which unnecessarily stigmatized the Catholic Church and its membership, in which the Bible, the Crucifix and the Rosary were contemptuously visualized and in which a vicious type of woman had been unnecessarily portrayed as a Catholic worshiping in a Catholic Church, instead of being shown as a neutral character worshiping in a neutral atmosphere. A little care and thought on the part of the directors will do much to eliminate such offenses as those referred to.

Assuring your company of our constructive interest for the further advancement of the screen and of our co-operation with the industry in all sincere efforts for improvement, I beg to remain,

Very truly yours,
Charles A. McMahon, Director,
National Catholic Welfare Council, Motion Picture Bureau.

First Community Recreation Films

THE motion picture is being utilized in the education of people of the country to an appreciation of community recreation, through "Play and Be Happy" and "Keep 'em Smiling," just released by Community Service, Inc. The films, which are each 1,000 feet in length, are the first motion pictures dealing exclusively with the possibilities of community recreation. The organization is conducting a nation-wide movement to organize communities for leisure-time recreation.

The productions go into detail on various programs, such as community centers for social gatherings, development of community music, pageants, drama and athletics, and the scenes were taken in all sections of the United States. They will be distributed nationally, and may be secured through application to Community Service, Inc., 1 Madison Avenue, New York.

The Roman Catholic Institute, "La Bonne Presse," in Paris, is organizing a federation of "Good Cinemas"; they received 230 assenting replies from French correspondents and 18 from foreign countries; these correspondents are mostly clergymen who exhibit motion pictures. The above number is not so insignificant, as there only exist 1,800 commercial motion picture theaters in France. The "Bonne Presse" has added 450,000 feet of film to their former stock of films, which are rented by the above exhibitors. According to a letter from a Nicaraguan senator a similar organization is being created in Nicaragua.

German Activities with Educational Films

Although they do not have an opportunity for theatrical distribution, the large producers are actively engaged in making instructional film

By Paul P. Foster
European Editorial Representative, Community Motion Picture Bureau, New York City

THE German film industry fully realizes the immense possibilities of the educational motion picture and in no other country have the producers tacked the problem of their production so earnestly and unanimously. In spite of the fact that there is little visible profit to be had at present in Germany from what we know in America and England as the popular educational picture, so generally included in our programs but never seen in German picture houses, every large production company has established a "Kulture-Abteilung," or educational department, and has begun the systematic production of subjects suitable for elementary and high schools and colleges, and of pictures that teach lessons in hygiene and other branches of social welfare for more general use.

The largest German film organization is the Universum Film A. G., popularly known as the "Ufa," which has absorbed many of its competitors and owns hundreds of theaters throughout Germany. This production company leads all the rest in its active support of educational pictures. The educational department of the Ufa is organized with the usual German thoroughness and elaboration. It has acquired an immense quantity of educational material, much of it old and of rather questionable value from an educational standpoint, it is true, but all classified and catalogued in convenient form. The Ufa has enlisted the cooperation of experts in many branches of science: zoologists, botanists, geographers, sociologists, physicians, who advise and assist the technical staff in the production of educational subjects, and most of this new material bids fair to possess real educational merit.

How the German Pictures Are Produced

Next in importance to the Ufa is the educational department of the Deutsche Lichtbild Gesellschaft, or "D. L. G.," which specializes in propaganda pictures for the promotion of German "Kulture," commerce and industry. This organization is supported by such captains of industry as Hugo Stinnes, Dr. Cuno of the Hamburg America Line, and the directors of the powerful Krupp organization. It has collected and produced a large number of geographical, industrial and commercial pictures, all of which are intended to promote popular knowledge of German places, processes and products.

Both the D. L. G. and the Ufa have branch offices in every part of Germany and excellent facilities for the distribution of their subjects. These two companies are constantly organizing special presentations of educational pictures in all large German cities; every important new subject is shown in this way and thus obtains the widest newspaper publicity.

There exist in Germany, too, several companies similar to the Community Motion Picture Bureau, which specialize in the selection and rental of the best pictures of every sort, and cater to the growing demands of educators, churches, social welfare organizations and similar societies, for pictures suited to their special needs. One or two of these companies organize regular service in groups of small villages, furnishing operators and equipment when desired.

Judged by American standards, most of the older German educational pictures are faulty and poor, both in conception and execution. As was the case in other European countries, four years of war interrupted all progress in this direction in Germany. Then came the revolution, and only in the last few months have there been signs of improvement and progress. Now there is activity on every hand and a large number of interesting subjects are nearly completed.

The German producer is handicapped by the fact that he cannot count on a theatrical market for a large portion of his educational output, for such pictures are never shown in motion picture theaters, owing probably to the fact that the theaters are open only from 7 to 10:30 and must rush through two short programs in that limited time, with lights up between each reel, for few theaters have more than one projection machine. Few educational pictures, therefore, are designed for popular presentation. Many have brief titles, or none at all, and are intended to be accompanied by lectures. The use of lantern slides, too, is very general and the educational departments of nearly all the production companies invariably carry a stock of slides and lecture material, as well as films.

Where Production Has Been Centralized

German producers have covered the industrial and medical fields thoroughly. Pictures have been made of nearly every branch of German industry, including the new processes for utilizing nettles and other neglected weeds, paper and waste of all sorts, in the manufacture of a surprising variety of "Ersatz," or substitute products. Many of these pictures show secret processes and it is difficult or impossible for a foreigner to see them, nor can they be exported from Germany.

There has been great activity, too, in the medical field. Quantities of purely technical pictures have been made and are being made, primarily for medical schools, clinics, and for exhibition before medical associations, although many of such films intended for medical schools have been criticised from a pedagogical standpoint. The "medical archive" of the Universum Film Company contains a great variety of subjects designed for medical instruction classified under the following headings: physics, chemistry, botany, zoology, biology, topographical anatomy, physiology, pathology, internal medicine, children's diseases, neurology and psychiatry, surgery, orthopaedics, gynaecology, venereal diseases, pharmacology, diseases of the eye, ear, nose and throat, bacteriology and hygiene, instructional courses for nurses and hospital assistants.

The Universum and other companies have also produced several social hygiene subjects for more general use. These depict venereal diseases, tuberculosis, the benefits of vaccination, vocational diseases and accident prevention, the question of nutrition, and similar subjects. The selection and production of these medical subjects are supervised throughout by specialists who work in co-operation with the "Bildstelle," or Picture Bureau of the Central Institute for Education and In-

(*Turn to page* 30)

Slide Buyers' Guide

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Motion pictures and slides were used effectively at a mass meeting of citizens in Evanston, Illinois, which had been called by the dental profession to demonstrate the proper care of children's teeth. Dr. Arthur D. Black, dean of Northwestern University Dental School, illustrated his discussion with moving pictures, and Dr. Otto V. King, secretary of the National Dental Association, utilized slides in treating his subject.

List of Slides Referred to in Next Column

MAPS

Call No.
Ez 3—Trade Routes Shortened by Panama Canal.
F 1—South America—Relative Size of Brazil and United States.
F 2—Physical Map of South America.
F 3—Annual Rainfall and Winds in South America.
F 4—Political Map of South America.

BRAZIL

Fc RA—Panorama over City: Harbor Entrance. Rio de Janeiro.
Fc R2—Map of Harbor. Rio de Janeiro.
Fc RA2—Panorama of City and Harbor. Rio de Janeiro.
Fc R4—Map of City. Rio de Janeiro.
Fc RA4—View from near Base of Sugar Loaf. Rio de Janeiro.
Fc BX—Negro Women in Street. Bahia.
Fc Y5—Negroes Piling Bales of Cotton. Ceara State.
Fc McE—Monument Commemorating Opening of Amazon. Manaos.
Fc SsY—Cheese Market. Saõ Paulo.
Fc Y6—Natives Carrying Balls of Crude Rubber.
Fc Y8—Boat with Brazil Nuts. On the Amazon.

Using Instructional Slides

in Club, Church and School

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Teaching Geography by Slides—II

An outline of a visual method which may be applied to the teaching of South America to a fifth grade class in geography. From an outline prepared for use in the schools of New York state.

By A. W. Abrams*

Chief, Visual Instruction Division, University of State of New York

THE visual aspects of any "thing" are position, size and form (always), color and motion (sometimes)—nothing else. For example, Rio de Janeiro harbor: where is it, in what country, in what part of the continent, what resources lie back of it, what latitude, into what ocean does it open, where is it with reference to the ports of the United States, to those of Europe; size, large enough to accommodate many vessels (15 to 17 miles), deep enough for largest ships; shape, regular, somewhat circular, nearly land locked, backed by high ground, hence well protected, very picturesque.

Procedure Illustrated

Use slides Fc RA, Fc RA2, Fc RA4, Fc R2, Fc R4, F 1, F 4, Ez 3. (The slides referred to are listed at the bottom of the page.) In Fc RA and Fc RA2 orient the views with maps Fc R2 and Fc R4, that is, find on the maps the viewpoint and the direction in which the observer in each case is looking. This is essential. How is Fc RA2 related in position to Fc RA? Note how the city runs back between the mountains in Fc RA2. This view is made from the Corcovado. Find this peak in Fc RA4. Corcovado and Sugar Loaf may seem like unimportant details. You can not, however, observe a picture or actual scene just by looking at it as a whole. These peaks are notable features of the scenery of Rio. Use the names of them freely. What do the wooded areas on the steep slopes of the mountains in Fc RA4 tell about the heat and rainfall of the district? Why are no ships seen in the pictures? The views of the city represent the residence portions. From map Fc R4 note where the docks are. What is the meaning of "proposed docks?" Many millions of dollars are being expended in developing this and other harbors of South America. The work is going on rapidly, often with the aid of foreign capital. See "Glances at Ports and Harbors."

Use F 1 for location of Rio with reference to Brazil, to the tropic of Capricorn and the Atlantic ocean. With Ez 3 teach the position of Rio with reference to important harbors of the United States and Europe. Have pupil point out on the screen where the word Rio would appear on this map. After the country lying accessible to Rio has been studied, pupils can infer and will see, not memorize, what the exports are. Learning of the absence of coal and iron, essential in manufacturing, they can appreciate what classes of goods are brought into Rio. Recur to this topic as the study progresses.

Do not begrudge the time spent here. If a pupil once visualizes Rio as a good harbor, he will thereafter refer to it in comparing other harbors. This is real study. The study of harbors like Valparaiso and Iquique will go fast. Rio is one of the world's great harbors. Do not reduce it to a par with all others, and dismiss it with a sentence. Teach pupils the spelling of names as they are met. Observe quickly the spelling. The teacher pronounces distinctly, by syllables, and spells. The class repeats. Do not be afraid of concert recitations. Nothing kills a recitation more certainly than the everlasting application of the formula, "State your question, then call upon some individual to answer." The work must move forward rapidly. Do not be afraid of repetition.

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*Editor's Note.—This is a continuation of the discussion which began in this department in the April issue. In the previous issue the essential features in the preparation for visual instruction were taken up. This continuation gives suggestions illustrating the methods of procedure.

As soon as you proceed to another harbor, for example, Buenos Aaires, review Rio by comparisons. How far from Rio? In what direction? Is it land locked? What does Buenos Aires export? What Rio? Compare size of cities.

Do not tell pupils the distance in miles between Rio and Buenos Aires. From the map have them see the latitude of each and use "nearly 70 miles" as the unit of measure of the distance between them. Having learned the position of Buenos Aires, pupils know the latitude of Valparaiso as soon as, inspecting the map, they visualize its relative position. We are all the time building in a mental picture of South America as a whole—inductively. This is the way we get our most usable knowledge in practical life.

Making Comparisons in Slide Studies

Study the comparative size of the United States and Brazil, F 1. Come back to this often until the comparison is a working tool in the pupil's mind.

The coffee industry may be taken up next. In using the pictures, first observe them. Differentiate information that can be secured from the picture from that which is supplementary and expressed in words only. Teaching pupils how to observe and how to express precisely what they see is the chief aim. You are training pupils how to study geography. There is a vast difference between an educated mind and one filled with a hodge-podge of unrelated information. It will not be enough merely to study what is in the pictures. From the books learn the extent of the industry. Remember there is a commercial problem connected with every product not consumed locally. To what place is it sent and how?

As the study progresses pupils will realize that other countries of South America also produce coffee. Fi LeY (Drying Coffee) will be used in studying Peru. This will call to mind the coffee raising in Brazil and the more extended range of the industry will be appreciated.

Highlands of Brazil. From a map like F 2, on which elevations are expressed by color, pupils acquire a partial notion of the areas of highland and lowland, but do not visualize slope. Try them. Teach them to read the relief of a country by interpreting the streams that flow through it. Have them trace as exactly as possible the main watershed of the highlands of Brazil, directing the pointer between the sources of the several rivers. Lead them to visualize small tributaries between the rivers actually shown on map F 4. Have pupils keep in mind that water runs down hill. Have several rivers, including those flowing south from the highlands of Brazil, traced from mouth to source or source to mouth. What does the Sao Francisco river tell about the relief of eastern Brazil? Account for the arid region of Brazil shown on map F 3. Continue this work with other regions until a habit is established. A proper study of South America will give a pupil initiative in studying other parts of the earth.

Since this collection does not contain illustrations of cattle raising in Brazil, it might be better to leave the

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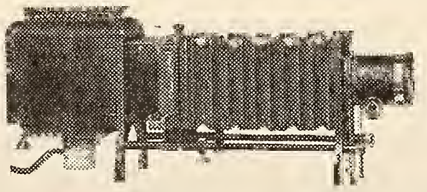

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topic until this industry in Argentina has been studied through pictures and then return to Brazil. (Only in a very general way is a political division to be the unit of study. Let the unit be rather a region, distinctive because of its physical features, its resources or its peculiar life, or an industry, or some other topic.) But now or later point out the cattle region on the map and discuss it. Have in mind three topics in this connection: the type of country adapted to cattle raising; physical features of Brazil; transportation facilities. You do not need pictures for everything. Pupils should have picked up some ideas on the topic before reaching this point. To a fifth grade pupil some words have already begun to have content. In the end words are the medium for expressing ideas. But see to it that the pupil actually has a clear, vivid mental picture. The teacher, of course, must have such a picture herself. Visualizing requires a constructive attitude of mind.

Do Not Rely on Slides Alone

Study the Amazon water system, chiefly from map but have pupils find in books and elsewhere as many pictures as possible in addition to those of the slides. Have these pictures analyzed, read, interpreted, not looked at vaguely. Study the rubber industry. The pupil should be able to construct a full and orderly report on the industry. Where in Brazil rubber is found, by whom work is done, trees, sap, smoking into balls, transportation by Indians to small stream, by succession of different type of boats to the sea, Manaos as the center of rubber-gathering industry. Do not permit yourself to bring out all such facts by separate questions. Get pupils to use the mind constructively and recite on a topic following a suggested order. They will do it readily enough if accustomed to by practice.

In using Fc Y6 be sure pupils do not call the men negroes. Note distinguishing characteristics in detail. Discourage superficial glances at pictures. This picture shows a means of transportation. Begin to "build in" this general topic. Several other means are shown in the Brazil pictures. Most pictures illustrate more than one topic, for example, Fc Y8 shows a product, Brazil nuts, and a means of transportation. The value of an observation depends largely upon its being properly classified. Pictures need not always be presented again. It may be enough to have them recalled.

There are three significant pictures of Manaos. Study width of the Amazon here, the meaning of the floating pier, navigation on the Amazon, the excellent theater shown in Fc McE. Arouse a spirit of inquiry and provide sufficient reading matter.

The single picture of cotton at Ceara, Fc Y5, may introduce the fact that certain crops of Brazil such as cotton, grains and fruits are like those of the United States. Do not lose sight of the great size of Brazil.

Enough by way of illustration. When you have covered Brazil so far as a course for elementary pupils goes, check up results, group facts, test results, be sure pupils have read the textbook carefully. Brazil will take at least three or four days.

You will not have completed the study yet, but this country, half of South America, will come up again and again through comparison before South America is finished. The basis of study will be at least partly established. Much depends upon the teacher. The class period is for teaching. Do not assign one day a page of the textbook as a lesson and merely ask questions.

In this way the entire South America is covered in outline. The remainder of the bulletin is omitted as the purpose of this is merely to suggest the method applied to this teaching.

How to Use Ad Slides

Getting More Out of Slides

USERS of commercial slides can well afford to take a lesson from theatres who are using slides for the promotion of their own work frequently to the exclusion of slides for business purposes. Probably one of the most noticeable features in the theatrical use of slides is that the slides are artistic. If a slide is worth showing at all the difference between the cost of a cheap slide and a good slide is not worth considering when the other items of cost and the value which is expected to be received are considered. Slides are a form of advertising and no advertiser would consider using a poorly prepared advertisement in a high-priced magazine merely to save money when the cost of "showing" is much greater than the cost of preparation.

In addition to being artistic, slides should be attractive. Color, if there are no other impressive features about a slide, gives it attractiveness if artistically used. The position of the various elements on the slide have an important effect upon the attractiveness of the slide. To a large extent attractiveness is tied in with the artistic features.

Another element to be considered is that if a slide is to receive the proper amount of attention it should be catchy. Attractive illustrations, color properly used, out of the ordinary points of interest, or a particularly clever saying help make a slide catchy. This does not mean, however, that a "catchy" slide is the most effective. Many times other elements of interest are more effective than the catchy line.

One of the big points of interest in making a slide valuable is in making frequent changes. It is not uncommon with some slide users to permit the same slide to run in the same theatre over a year. By the end of six months this slide is often hooted at by the audience and instead of becoming an element of value is actually destroying confidence in the concern which it is supposed to increase.

The method used by the theatre man can well be studied here. Usually a slide does not have a long life because ordinarily a theatre man does not advertise his special film more than one or two weeks. However, when he advertises for a longer time than this his plan of action may well be followed. In one compaign previous to the showing of a certain film for a long run a theatre man used six sets of slides each week.

It is reasonable to suppose that the theatre audience begins to repeat at least, to a large extent, every two weeks if not every week. If they see the same slide over and over again they soon tire of it. It is this point of psychology, the love of a change, on which the theatre exhibitors are capitalizing and is a similar point which cannot be emphasized too greatly to other slide users.

Making Emergency Slides

IN showing slides it is frequently necessary to get up a special slide in a hurry. Sometimes it is not possible to take the time necessary to do photographic work. The old method under such conditions was to use a hand written slide. Whether this was at all satisfactory or not depended upon the handwriting of the individual. Now special types of slides are made which may be put in the typewriter and the message typed on them. In such cases it is quite easy to make a fairly attractive slide or at least one which does not distract by its appearance.

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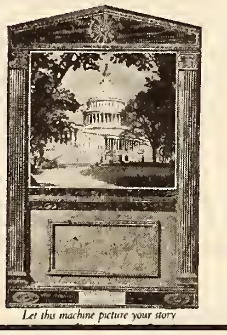

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In addition to the typewriter slides, adhesive letters, especially prepared for slide work, are sold. These come in both capitals and lower case and can be stuck on a slide, in the same way that many of our signs are made at present. These, if put on neatly, make inexpensive and attractive slides, and are quite economical if only one slide is to be made. If more than one slide is to be made, in all probability it would be cheaper and better to use pasted up letters as copy for reproduction. These letters can be pasted on a glass slide or any other special slide background.

An almost as disagreeable feature as the handwritten slide is the numerous handwritten signatures applied to slides. Some companies are getting around this by insisting that the address of the local representative to whom the slide goes should be put on by the manufacturer of the slide. This assures a neat address. There are also little stickers made which can be typewritten and attached to the glass slide to carry the address. Any of these are much better than trying to put a signature in by longhand.

By a new process motion portraits can be taken directly on a strip of paper without the use of a negative. These portraits show action the same as a strip of film but are not reversed in color as is an ordinary negative when photographed. Equipment for this is being supplied by Victor Gianett of the Filmless Motion Portrait Corporation, 101 W. 42nd St., New York City.

Instructional Productions
of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

How Grand Canyon Was Formed—Ford

AN animated diagram showing how the Colorado River formed the Grand Canyon is one of the many interesting and informative features of the Ford Educational Library film, "Colorado Plateau," released through the Federated Film Exchanges of America.

There are many views of this great natural wonder, showing the rock layers 8,000 to 10,000 feet above the sea; scenes looking across the great gorge and along the trails which wind their way back and forth down the steep sides of the canyon, a distance of almost one mile straight down, but a half day's ride by the trails to the bottom of the canyon where the Colorado River flows.

The great layers of sedimentary rocks on a granite base which form the Colorado Plateau are pages in the long history of the earth. The winds, frost and rain which have attacked these rocks for ages have formed wonderful fantastic shapes and in the film we visit Thor's Hammer and Cheops' Pyramid, masterpieces of erosion; the Tower of Set, rising 2,000 feet above the edge of the Granite Gorge; Zoroaster Temple, carved in the many-colored rock layers, and Isis Temple, 3,000 feet high.

All the grandeur, beauty and inspiration of this, the world's greatest wonder, which has inspired writers and artists, has been caught by the camera and is given to us on the screen in this film.

Visiting Jerusalem with Burton Holmes

ANOTHER Burton Holmes travel pictures relating to "Jerusalem" is released. This time he invites you to visit portions of this ancient city which are comparatively modern and where you can see up-to-date Jerusalem and see what is going on in the daily life of its citizens at the present time. You are asked to attend an afternoon tea party being given by United States Consul Glazebrook, in the midst of the American colony; at this party you will mingle with the high officials of Palestine and Jerusalem—you will see "His Beatitudes," the head of the Greek and the Armenian church.

You will meet the present mayor of Jerusalem and also meet his predecessor. The tea will be served from a gigantic samovar in which it has been made by Christian women of Bethlehem; they serve Mohammedans and Christians with equal courtesy. Then you visit the section of the city in which the Zionist organization is conducting its schools, in which the children of the most conservative Jews mingle with other children, all being taught in the most up-to-date way. There are kindergartens and normal schools and agricultural schools; there are games and drills given by countless children. This newer town just outside the walls of the ancient city of Jerusalem is, indeed, an eye-opener.

Funeral of Cardinal Gibbons in International

VAST throngs braving the rain to pay tribute to Cardinal Gibbons are shown in International News No. 26, released by Universal. The highest church dignitaries in America, including two Cardinals, Cardinal Begin of Canada and Cardinal O'Connell of Boston, Apostolic Delegate John Bonzano, 10 Archbishops and 50 Bishops, take part in the solemn ceremonies within the cathedral.

A touch of spring on a rarely photographed marvel of nature, Taughannock Falls at Watkins Glen, N. Y., 55 feet higher than Niagara, brings out another of the little known beauty spots in America.

Two additions to our navy are also shown; close-ups of the 12 big guns with a range of 25 miles going on the new dreadnaught California at the Mare Island Navy Yard. At Tacoma, Wash., the scout cruiser Milwaukee, the longest and fastest of its kind in the world, is christened.

The recent explosion in Chicago is shown with the destruction and the homeless survivors. Oil is struck in El Dorado, Ark. An unusual picture shows the actual burst of a huge gusher, a 1,000 barrels an hour. Views at Langley Field, Va., show our air fleet practicing bombing tests on imaginary battleships outlined on the ground far below. Mobilization for maneuvers, combat formation, and one of the 1,100-pound bombs are pictured also.

Uncle Sam buys the world's biggest "blimp" airship, the Roma, from Italy for $200,000. Views of the inspection and preparation of the trial flight are given.

Scenes from California to Russia in Kinograms

NEW YORK observes the anniversary of entry into war in Kinogram No. 2031, released by Educational. At the Soldiers' and Sailors' monument in New York City, veterans of the Civil, Spanish-American and Great Wars gather to mark U. S. participation in the late conflict. The Prince of Monaco holds international yacht race, with picturesque Monte Carlo as background of beautiful scenes of racing by sloops from six nations.

Yaqui Indian religious dances, extraordinary ceremonies, blending pagan and Christian rites, with which the red exiles from Mexico celebrate Holy Week, are photographed for first time. The burning of Pontius Pilate and the weird dancing of the good and evil spirits: Striking scenes taken near Tucson, Ariz.

John Drinkwater, the famous playwright, author of "Abraham Lincoln" and "Mary Stuart," sails from New York for England. Thousands of Lithuanians, driven into exile in Russia by German offensive of 1916, now have first chance to return to their native land. The celebration of Lithuanian independence at the capital. The president decorates the wounded. The White Russian Battalion, fighting for Lithuania as volunteers against the Poles.

Mr. Harding and three of his senatorial golfing pals go out to public links at Washington and have a democratic game of golf. The sturdy championship eight of the Syracuse University has thrilling race with the freshmen and sophomores. Cameraman in boat alongside racing shells gets fine picture of the contest.

Luther Burbank, the famous horticulturist, plants the first tree along California's new state highway, near Santa Rosa. The American Legion plants one also.

Few people probably know that the Maori territory of New Zealand rivals the geyser basin of Yellowstone Park, yet miles of these smoking, spouting fumaroles are shown in "Hitting the Hot Spots," a Chester Outing soon to be shown by Educational.

Now there is to come the "super scenic," according to announcement by Educational Films Corporation. They are to be made by Robert C. Bruce, who made the first pictures of the sort in this country at a time when picturegoers were getting their subjects of this sort from colored prints—mainly from France. Bruce has left for the west with the promise that in six months he will return with something that will prove a novelty in the film world and will revolutionize this class of single reelers which have become so popular.

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Manufacture Industrial and Commercial Moving Picture Film for more Individual Customers than any other like concern in the United States. MAKE US PROVE IT.

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CHURCH AND SCHOOL FILMS

We offer to churches, schools and welfare institutions a prompt, regular and reliable motion picture service, comparable to the excellent service furnished to the theatres by theatrical film exchanges.

Our specialty is recreational films—juvenile subjects, comedies and good dramas, many of which are informational and educational, and all of them clean and interesting.

In our extensive experience in this particular field we have learned many things concerning the requirements of religious and educational institutions. Our prices are always reasonable; the films guaranteed to be free from objectionable features and in first class physical condition.

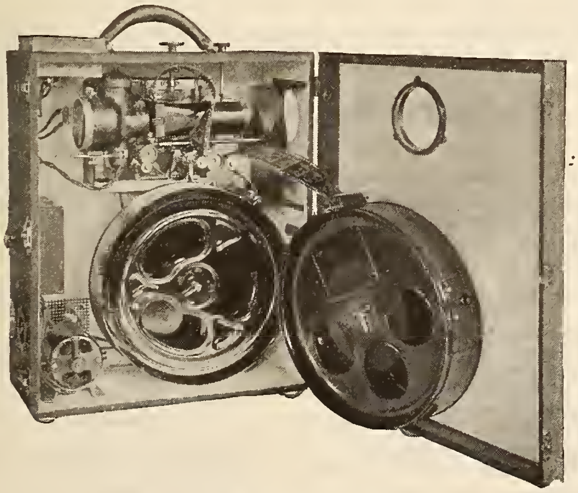
EDUCATIONAL PICTURES SERVICE ELIMINATES THE BAD FEATURES

It will pay you to write for our film catalogue and information regarding newest and best motion picture equipment.

WORLD EDUCATIONAL PICTURES CO., FILM BUILDING
804 South Wabash Avenue, Chicago, Ill.

U-T-E at Atlantic City

At the recent National Education Association Convention at Atlantic City many educators were much interested in the exhibition of the U-T-E Hallberg projector. This equipment is able to make its own electricity. It is particularly adaptable for showing moving pictures in sections where electricity is not now available. The same generator that supplies the current for projection can be used for lighting the building between showings and so overcome one of the objections to showing pictures in a room not equipped with electricity; that is, the difficulty of turning on and off lights if they are not electric.



Latest Model of U-T-E Hallberg Projector as Exhibited at Atlantic City

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Instructional Films and Where to Get Them

New Releases of Travel, Literary, Industrial, Topical and Comedy Subjects

Films for the Church, School and Club

The following list of approved pictures, reviewed, endorsed and listed by the National Motion Picture League with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list received no comment.

(See addresses of exchanges below)

FAMILY FILMS

Recommended for young people and adults

The Mistress of Shenstone.* Reels, 6; exchange, Robertson-Cole——Pauline Frederick and Roy Stewart. Photoplay based on story written by Florence L. Barclay.

Guile of Women.* Reels, 5; exchange, Goldwyn——Will Rogers. In part 2, cut sub-titles "dam sight" and "Like Hal." In part 4, cut scene of man being shanghaied and sub-title, "dam queer."

The Love Special.* Reels, 5; exchange, Famous Players-Lasky Corporation——Wallace Reid. Love story.

Black Beauty or Your Obedient Servant.* Reels, 4; producer, Edison; exchange, Eskay-Harris——Reissue.

The Dog Doctor.* Reels, 2; exchange, Universal——Century comedy. Trained dogs.

Her Lord and Master.* Reels, 6; exchange, Vitagraph——Alice Joyce. In part 2, cut scene of girl shooting Indians. An American girl who has always had her own way marries an Englishman. She asks him for her sake not to give in to her foolish wishes. What happens as the result of this promise is the story told in the picture.

The Modern Jerusalem.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation——The City of Zion, students in modern schools, children of ancient Israel in kindergarten; learning to till the soil, orthodox coiffure of older men, Gentiles at a reception at the American Colony Co-operative Christian Community, Mrs. Spofford, the founder, General Bals, British administrator, Colonel Stores, military governor, Dr. Glazebrook, American consul, Mrs. Richard Mansfield, Burton Holmes, Moslem judge, Grand Mufti Greek patriarch, entertainment by American children, lesson in American history staged.

The Holy City.* Reel, 1; producer, Kineto Company of America; exchange, National Exchanges——Scenic views in and about Palestine, Jewish patriarchs, Arabs, street scenes, peddlers, beggars, the Wailing Wall, etc., sub-titles throughout taken from the Bible.

Sentimental Tommy.* Reels, 5; producer, John S. Robertson; exchange, Famous Players-Lasky Corporation——Story by Sir James M. Barrie, featuring Gareth Hughes, May McAvoy and Mabel Taliaferro. In part 1, cut scene of girl sticking out tongue and sub-title, "you little devil." In last part, cut sub-title, "damned lie."

What's a Wife Worth.* Reels, 6; exchange, Robertson-Cole——Ruth Remick, story of mother-love.

Home-Brewed Youth.* Reels, 2; producer, National Film Corporation; exchange, Goldwyn——A chemist believes he has discovered an elixir of youth. In part 1, cut scene of man striking woman. In part 2, cut scene of fight.

Bobbie Bumps Joins the Band.* Reel, 1; exchange, Famous Players-Lasky Corporation——Comedy cartoon.

JUVENILE FILMS

Black Beauty or Your Obedient Servant.* See remarks under Family Films.

The Dog Doctor.* See remarks under Family Films. For juvenile program start film where dog is asked to get the ambulance.

CHURCH FILMS

Miracle Money.* Reels, 2: exchange, International Church Film Corporation——A story of young doctor's struggle in China, showing present conditions and what is needed in the way of hospitals, schools, etc.

Jerusalem, the Holy City.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation——Outside the walls, the City Gate, the Tower of David, Mount of Olives, Garden of Gethsemane, the Via Dolorosa or Way of the Cross, Church of the Holy Sepulchre, Tomb of Christ and place of Crucifixion, Shrine of Holy Sepulchre, Golgotha.

INFORMATIONAL FILMS

Pathe Review No. 94.* Reel, 1; exchange, Pathe——Pathecolor, types of goldfish as they are bred in China; fancy mud, making clay roof tiles in Japan, pulverizing, mixing, firing, etc.; Novagraph slow-motion photography, movements of ducks and chickens; Mrs. Wilson's recipe for apple pie; Pathecolor, scenes along the Valley of the Meuse, from Monthelm to Revin.

Trip of U. S. S. Idaho.* Reel, 1; producer, Kineto Company of America——Trip of U. S. S. Idaho to Brazil, South America. Dr. Epitacio Pessoa, the president-elect of Brazil, boards the Idaho, which was placed at his disposal by the American government, ship's mascot, U. S. Marines physical exercise under arms, inspection of officers and crew, marines drill with torpedo defense and anti-aircraft guns; clambering up the fighting mast, filling the deck swimming tank, bathing, playing hand ball after the swim, treating the members of the crew, who have crossed the equator for the first time, to the "Royal Shave," a "movie" show on deck at night, visiting Parahyba, Brazil, Brazilian battleship Minas Geraes, Rio de Janeiro, passing Sugar Loaf Mountain, marines leave ship for visit to Rio.

Some Sea Magic.* Reel, 1; exchange, Educational Films Corporation——World Wonder Series. View of Samoan Islands, making of canoe, launching of new boat and starting a boat race, shark fishing, fishing market, preparing food for feast, the dinner guests, dancing.

Pathe Review No. 91.* Reel, 1; exchange, Pathe——Hy Mayer's Travelaugh, "Such Is Life at the County Fair," paint brushes and pigs, gathering Russian and Chinese pig bristle, sterilizing, adjusting by machine, making brushes; Smiling Sammy, Novagraph slow-motion photography, band leader twirling the baton; Pathecolor. In the heart of France, along the river Allier, etc.

True to Life.* Reel, 1; exchange, Gaumont——Sculptor at work; how characters are revealed; styles in shoes; under-water

Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical film directory, which every subscriber has, pages 12 to 19 inclusive.

Beseler Educational Film Co.,
71 W. 23d Street, New York City.

Educational Films Corp.,
729 7th Avenue, New York City.

Eskay-Harris Film Co.,
126 W. 46th Street, New York City.

Famous Players-Lasky Corp.,
729 7th Avenue, New York City.

First National Exhibitors,
6 W. 48th Street, New York City.

Goldwyn Dist. Corp.,
469 5th Avenue, New York City.

Gaumont Film Company,
101 West 42nd Street, New York City.

International Church Film Corp.,
920 Broadway, New York City.

Kineto Co. of America, Inc.,
71 W. 23d Street, New York City.

Merit Film Co.,
126 W. 46th St., New York City.

National Exchanges, Inc.,
398 5th Avenue, New York City.

Palladium Film Co.,
c/o W. J. Adams, 5007 North Sawyer Ave., Chicago.

Pathe, Inc.,
1600 Broadway, New York City.

Prizma, Inc.,
71 W. 23d Street, New York City.

Robertson-Cole Distributing Corp.,
1600 Broadway, New York City.

Select Pictures Corp.,
126 W. 46th St., New York City.

Selznick Pictures Corp.,
728 7th Avenue, New York City.

States Rights Exchange,
(Write to producer.)

Universal Film Exchange, Inc.,
1600 Broadway, New York City.

Vitagraph Exchange,
469 Fifth Ave., New York City.

Worcester Film Corp.,
145 W. 45th Street, New York City.

(*Turn to page 26*)

Film Trailers as Dealer Helps
NAMO-ADS
Build Consumer Demand and Create Dealer Interest

Present to the reader an animated, moving illustration. Tell some short interesting story connected with a few punchy, concise lines of copy regarding your product. It will register on the mind of the audience more effectively than any other form of advertising. NAMO-AD TRAILERS 50 to 150 feet in length produce this result. Our Exchange Department helps you in distribution.

Industrial Films

Our Industrial Department is fully equipped for taking motion pictures of factories, processes of manufacture, special events, promotional work, etc.

Write for a demonstration of our Service.

THE NATIONAL MOTION-AD COMPANY, 25 E. Jackson Blvd., Chicago

Visual Instruction in the Schoolroom

(*Continued from page 12*)

previous addresses should be removed and the new address firmly attached.

Picture projection should never be delegated to any other than a careful man. A projector is not a toy; motion picture film is not foolproof. A school or church may better do without pictures than delegate the task of projection to an incompetent operator. Film rentals are based partially on cost of production. It stands to reason that the exchanges must exact enough to cover the cost of the print, and pro-rate the individual rental in proportion to the probable number of dates the film can make. If the film is made unfit for service by careless handling before it has made the expected number of dates, the exchange loses money and subsequently higher rentals will be charged. Careful handling will increase the life of the print, and the exchange will look more favorably upon lower rentals if the film is so handled.

Visual Instruction Service Discontinued

DISTRIBUTION of films by the visual instruction section of the Bureau of Education, Washington, D. C., has been discontinued because of lack of funds. More than 3,500,000 feet of film are in the possession of the bureau, and if provision for educational extension is made in the appropriation act for the next fiscal year, the visual instruction service will be resumed. Mr. R. F. Egner, who was in charge of this work, is now a member of the extension division of the University of Pittsburgh. He serves also as a special collaborator of the Bureau of Education, and correspondence relating to the film service of the bureau may be addressed to him.

Appreciation Begins at Home

IT has remained for the film and the slide to impress upon Americans the fact that the lovelier spots of Nature need not be sought in foreign lands; and these agents have been equally efficacious in revealing to citizens of individual localities joys and beauties which had hitherto remained either unknown or ignored. A recent instance of the latter occurred in Dunkirk, N. Y., when Dr. George E. Blackham gave an illustrated lecture on "A Hike Around Dunkirk." The scenes were practically all photographed and prepared by Dr. Blackham, and aside from the town and lake-front views several remarkably effective cloud and moonlight studies were shown.

Just Added to Our Library

"The Stream of Life"

"The Courtship of Miles Standish"

Mr. Preacher, a pastor had 40 decisions for Christ after running one of our religious Super-Specials. You can have the same results. We have the largest library of religious films ever gathered together in one place.

Mr. Educator. Get a list of our subjects—suitable for entertainment and class room work.

Mr. Non-Theatrical Exhibitor. We can supply your needs, because we have the Non-Theatrical viewpoint. Please your audiences and avoid embarrassment by running New Era Films.

Projectors, Screens and Operators Furnished

THE NEW ERA FILMS
21 East 7th Street, CHICAGO, ILL.

"Sweden in Summer and Winter"

The Scandinavian Film Central of Stockholm has produced an extremely comprehensive film depicting the scenery of Sweden and the customs of its people. The picture was edited in the United States, and so is in excellent condition for display in this country. Some of the topics covered are: Winter in Jamtland; Pastimes and Sports of Summer; A Trip to the Locks of Trollhatten; Karlstad, the Capital City of the Beautiful Province of Vermland; Historical Depiction of the Last Expedition of the Karolines under the Command of General Armfeldt; Popular Winter Sports; A Visit to the City of Orebro; Along the Lovely Coast of Tjust; The Funeral of Anders Zorn (the noted painter); Stockholm. Many of the scenes are in natural tints. W. J. Adams, 5007 North Sawyer Avenue, Chicago, representative of the Palladium Film Company, is distributing the film.

Using Industrial Films to Promote Construction Products

(*Continued from page 8*)

the art of brickmaking in Shakespeare's time. The British Isles abound in charming and sturdy examples of the craftsmanship of the period: Ann Hathaway's cottage, around which cluster so many leaf-fringed legends; North Mymms, Salisbury Choristers School, Ramsbury Manor in Wiltshire; Cobham Hall; the historic Running Horses Inn, and Linden House, a cenotaph to the dignified stability of the Georgian period.

A modified English tradition may be traced in the old New England buildings such as the State House at Boston, Chase Memorial at Annapolis, Md., and Independence Hall in Philadelphia.

How Brick Is Made

The Egyptian brickmaker chancing upon a modern brickmaking plant would experience some of the sensations of a Rip Van Winkle. Brick clays comprise: (1) more recent clays, generally lying near the surface; (2) shales, incipient shale formations, and (3) fire clays usually connected with coal measures and generally necessitating mining. Depending upon the mineral impurities and the treatment of the clay and the handling of the wares and fires in the scove kiln, the brick burns red, buff or grayish white. The main difference between common brick and face brick lies in the selection and preparation of the material and in the handling of the finished product. A machine cuts two stiff mud-clay ribbons by wires on the wheel. Off bearers take the brick from the band conveyor and stack it in the cars for the dry sheds. Electric cars convey the dried brick, a thousand at a time, to the kiln which has a capacity of a million bricks.

Face bricks designed for ornament as well as for permanence of structure are selected from better grades of clay and are set in the kiln, burned, delivered and laid with especial care for the artistic effects of color or texture in the wall surface.

Clay and shales near the surface which do not require mining must be cleared of the superincumbent soil or overburden, a process that is carried out with plows and scrapers, the steam shovel or the hydraulic stream. Once the clay is gathered, it is prepared and molded into the green brick ready for drying and burning. The material is reduced to a soft mud, a stiff mud or a dry granular form. In the soft mud process the clay is prepared in a series of grinders, rollers or mixers before being forced by the machine into the molds. In the repress machine the bricks acquire clear-cut forms. The term "sand mold brick" comes from the fact that the molds are dashed with sand in a sand drum.

In the stiff mud process the clay is first put through the crusher and dry pan, the latter reducing it to its proper fineness. In giant mixers the clay is thoroughly tempered with water to the consistency of stiff mud. This material then passes through the pug and is forced by a powerful auger through a rectangular steel die in the end of the pug, issuing in the form of a stiff mud ribbon of standard brick cross section. An ingenious scarifying device gives the upper surface and sides of the brick any texture desired in the finished ware.

There are two varieties of kilns, temporary and permanent. The temporary is a scove kiln built up of green brick with arches at the bottom for firing and covered with a layer of old burnt brick to retain the heat. The permanent kiln is an enclosed fire-proof structure with an arched top and provided with grates, flues, and smokestacks, and may be circular, rectangular or continuous. The continuous kiln comprises a group of ten or a dozen connecting kilns, forming a self-enclosed system so that the heat of the burning kiln starts the adjoining kiln. The doors of the kiln are bricked up and sealed. The fires are kept up for a week or ten days, the temperature ranging from 1,600 to 2,200 degrees.

The uses to which brick is put today are almost countless. Not ony is it one of the most durable and decorative of exterior surfaces, but it lends itself with distinguished effect to fireplaces, stairways, chimneys, and garden walks.

Interesting the Far East in Industrial Films

Harry Levey Service Corporation, New York City

THE mad struggle between the curly haired hero and the sleek haired villain for the love of the pin-magnate's daughter means nothing to the motion picture audience of the Far East. But show them the machine that makes the pins from a spool of wire and sticks them into a paper in precise rows, and they are filled with never-ending wonder, interest, and fascination. Such is the conclusion from close study of the international film field, with special reference to the industrial-educational motion picture.

This company was formed for the exclusive production of industrial pictures, and it was planned from the start to give these films international distribution. Accordingly, for the purpose of ascertaining just where they would and would not find a market, questionnaires in foreign languages have gone out to all countries of the world, and especially to the Far East, where the film market is winning a strong foothold. The answers received on these questionnaires have been listed, and, it is announced, show the following:

There is a far wider field and greater demand in the Far East for industrial films than for the non-commercial feature dramas. Industrial films draw larger houses and command higher prices both from the exhibitor and from the individual patrons than the best society dramas; many of the latter fall flat. Their appeal to the oriental mind is nil.

A great part of the feelings and sentiments attached in the occidental mind with love and the relationship between men and women which form the background and main substance of the usual motion picture plot are nonexistent in the oriental mind. The Chinese or Japanese does not think of love and marriage as we do, consequently he does not know what the emotional drama is all about. The ideas and conventions with which it deals are not part of his mental furnishing.

The serial of action, the Western cowboy and fight films hew closer to his understanding. So, too, do detective stories. He responds to the appeal of daring or ingenuity. But the films that have the greatest appeal are those that show him the inside of the great American factories, take him back-stage of the great American industries, open before him the miracle of how things are done in America. It is these things that he wants to know. It is the scientific methods of machine operation, shop practice, welfare work, that the Chinese and Japanese are anxious to introduce into their own countries.

They will flock to the theaters to see representation of these things on the screen. There is a thrill for them in the great industrial and educational romances, of electricity, railroading, shipbuilding, road construction, bridge and skyscraper building, all the hundreds of stories of the making of everything from locomotives and automobiles to darning needles and cream cheese, and the great natural pageants of the wheat and cotton crops.

Such films as prepared for the Eastern market are retitled in the language of the exhibiting country. In China a double difficulty arises. To translate sub-titles

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Film Prints For Sale

The latest trend and development of educational films is the purchase of films for individual library uses or for exchange purposes. In the furtherance of this movement we offer the following:

OUR CHILDREN—2 Reels. Story of the Children's Bureau of Health Conference in one small typical town—Gadsden, Ala. Shows proper care of babies, public health nursing and how infant mortality may be reduced.

IN MIDDIES AND BLOOMERS—1 Reel. Shows the Y. W. C. A. Summer Camps that serve New York City as typical examples of camps for industrial and school girls. Emphasizes the value of camp life in the experience and bodily development of girls.

FROM WHISTLE TO WHISTLE—2 Reels. A review of the progress made in the betterment of conditions for women in industry and of the things still due them. Woman as a vital factor in industry.

PUEBLOS AND PICANINNIES—1 Reel. A story telling of the Public Health Nurse's work among the Pueblos of New Mexico and the Negro children of Louisiana. The Nurse's work runs throughout but is shared by the interest of people.

A NURSE AMONG THE TEEPEES—1 Reel. A striking picture story of the public health NURSE'S fight for the health of the Arapahoe Indians of Wyoming. There is very little nurse technique but much human interest material and effective Winter photography.

WHEN WOMEN WORK—2 Reels. Fair Standards for working women of hours, wages, and sanitary conditions as advocated by the Women's Bureau, U. S. Department of Labor, are brought out in a strong dramatic story. A Government picture.

THE HIGH ROAD—3 Reels. Made for Bureau of Social Education Y. W. C. A. A narrative expounding a new constructive health program, of wide educational interest.

Write to-day for prices.

CARLYLE ELLIS 71 West 23rd Street
NEW YORK
Producer and Distributer of Educational Films

and titles into Chinese would cause the number of feet of titling to exceed the number of feet of picture, owing to the cumbersome nature of the Chinese system of writing. An even more serious difficulty arises from the fact that there are in Chinese no symbols to correspond to the technical names of hundreds of mechanical devices and principles. This two-fold problem has led to the installation in the Chinese motion picture theaters of a reader to read the titles and sub-titles and explain to the audience the meaning of the picture.

The Chinese market for films grows daily, extending farther and farther into the interior. In Japan the main street of Yokohama is lined with picture houses with facades of latticed bamboo decorated with poles bearing banners advertising the show, above which sits a boy tirelessly beating a tom-tom to attract patrons. In these houses there are galleries with chairs for Europeans, but if you wish to join the pit, you "No can do, no can do," unless you take off your shoes and check them at the door for a stick of bamboo several inches long, bearing a number. Inside you sit cross-legged on the floor.

Mr. George R. Swain, a member of the University of Michigan expedition to Egypt, used slides of the trip in an illustrated lecture given in Ann Arbor, Mich.

Miss Diantha Dewey, a missionary who has been stationed at Mardin, Turkey, recently delivered a lecture before the Congregational Church of Canton, Ill. A series of seventy slides was used by Miss Dewey in her address.

Instructional Films and Where to Get Them

(Continued from page 22)

sports, spider, crab, etc.; touring here and there, scenic views of Venice.

Charles Urban's Movie Chat No. 19.* Reel, 1; producer, Kineto Company of America; exchange, National——Scenes of turkey farm, ducks, chickens, pigs, sheep, rabbits and wild ducks; shipyard at Belfast, Ireland, laying of the keel of ocean greyhound, riveting, launching ship, etc., scenes of the Isle of Man in the Irish Sea midway between Belfast and Liverpool; the tailless Manx cat, descendant of the Abyssinian species, which was acclimatized in England, a hundred years ago it was called the Cornwall cat.

Pathe Review No. 95.* Reel, 1; exchange, Pathe.——Hy Mayers' Travelaugh "Such Is Summer," sheep in park, a seeing New York bus; how your pipe case is made; dancers of ancient Arabia; looping the loops, Novagraph slow-motion photography; sunset artist, in Spiderland; beside still waters in Massachusetts, Scenics.

Pathe Review No. 96.* Reel, 1; exchange, Pathe.——Editing and printing the New York Times, stereotyping, cooling the plate, threading up the press, final issue. Ditmars film, Barbary sheep, tiger, the snow tiger. Novagraph slow-motion photography, juggling. Pathecolor, views of the Matterhorn, Switzerland, village of Winklematten.

The Happy Duffer.* Reel, 1; producer, Town and Country Films; exchange, Merit Film Corporation.——Vardon and Ray, golf champions, showing correct way of holding club, proper wrist action, etc.

Thrills.* Reel, 1; producer, Kineto Company of America; exchange, National Exchanges.——Thrills experienced in sports and everyday life, "shooting the chutes," ski-jumping, skating races, tobogganing, snow-balling, motor-cycle broad jump, one hundred miles an hour, sky-sign building, retorting wild waves, marooned, firemen life-saving methods, shooting rapids by barge, felling a smoke stack, dynamiting one hundred thousand tons of rock, displacing an 800-foot ridge, cutting and dropping dynamite down bore holes, locomotive head on collision.

Toad Traits.* Reel, 1; exchange, Beseler Educational Film Company.——Toad tadpoles change into little bits of toads, while only a few days old, the spade foot toad, native of the United States, digs backwards with its hind feet and burrows into the sand, powerful limbs and spadelike edge on the toes of the hind feet, a giant toad of the West Indies, hop toad, African water toad, natterjack, American tree toad photographed through glass, showing suckers on the end of his fingers and toes, these suckers enables him to climb, tree toad acrobatics.

The Development of the Art of Writing.* Reels, 2; producer, Chas. Raymond Thomas.——Different methods of writing throughout the ages, Egyptian hieroglyphics, etc., alphabets of various countries, showing how the Palmer method is used in schools.

Pathe Review No. 97.* Reel, 1; exchange, Pathe.——Capitol Travelaughs, "Life in New York (up-town)," Fifth Avenue and 42nd street, daily sweeping of street, hats on different kinds of women; "Buttons, and how they are made," shells fished up by the South Sea Islanders and ivory nuts found by the South Americans, working shells and nuts into buttons in American factory, cutting buttons, lathe making holes, polishing and sorting, sewing buttons on card; Novagraph Slow Motion Photography, "Over the Jumps," horse and rider jumping over fence, hedge and hurdles; scenic views of the town of Praz in the Swiss mountains, lake surrounded by towering pines, snow peaks in distance, snow balling, sleigh-riding, ski-ing.

How Will You Have Your Bath?* Reel, 1; producer, Town and Country Films; exchange, Merit Film Corporation——Sport pictorial. A little journey to the old swimming hole, slow-motion photography of diving, etc.

Tests of Construction Materials.* Reel, 1; producer, Kineto Company of America; exchange, National Exchanges——Testing lumber, fireproof bricks, Portland cement, steel and concrete.

Gaumont Pictorial.* Reel, 1; exchange, Gaumont——Working against odds, armless girl working as portrait painter; "When the cow kicked the bucket" (animated comedy cartoon); "How characters are revealed"; "Touring over there," scenic views (colored).

Reptiles.* Reel, 1; exchange, Beseler Educational Film Company——The Fer-de-Lance of West Indies, American adder has no fangs and is quite harmless, on the approach of danger this snake "plays dead," Brazilian tree snake, also harmless, is about three-eights of an inch in diameter and three feet long, snake sloughing its skin, the skin is like tissue paper in thickness, but very tough; the King snake, common in the southern portion of the United States, the mongoose, the greatest enemy of the snake, a little animal inhabiting India.

Night Birds—Birds of Prey.* Reel, 1; exchange, Beseler Educational Film Company——The owl, forest owl, barn owl, the barn owl's talons, white owl, smallest species of the owl family, gray owl, baby owl. Birds of prey, kestrel, kestrel hawk, St. Martin buzzard, goosehawk.

Saving the Eyes of Youth.* Reel, 1; exchange, Worcester Film Corporation——This film was produced for the National Committee for the prevention of Blindness. Story deals with a child who was the victim of "babies' sore eyes," and through the right kind of care was cured.

The Message of a Flower.* Reel, 1; producer, Prizma; exchange, State Rights——Types of lilies, cala, water, tiger, chrysanthemum, peony, night-blooming cereus, sweet pea, violet, bouganevilla, dahlia, Dutchman's pipe, buttercups and roses; flowers in their natural colors.

The Lone Indian.* Reel, 1; exchange, Famous Players-Lasky Corporation——Paramount-Post Nature Picture. A young Indian is sent into the wilderness, where he may learn how to develop personality in a manner befitting a hardy and courageous warrior, he hunts, fishes and paddles his canoe among beautiful scenery, mountains, woodlands, canyons and water.

Pathe Review No. 98.* Reel, 1; exchange, Pathe——Designing a cut glass bowl, cutting the designs with machinery on outside, inside of bowl lined with wax, then dipped in hydrofluoric acid, hot water then removes wax, then the design is cut so that the dull finish remains; Novagraph slow-motion photography, "Amateur Athletics," jumping from shoulder to floor with somersaults interspersed; Ditmar's film, "Dame Nature's Air Fleet," showing winged seed cat-tail is a hangar for 50,000 winged seed carriers, which, when opened, fly all over the earth, dandelion when it blooms is a mass of parachutes with a tiny seed at the bottom of each one; Pathe color, Cascades of Yellowstone Park, Grand Canyon Falls, lower falls, the falls as seen from observation platform.

Charles Urban's Movie Chat No. 44.* Reel, 1; producer, Kineto Company of America; exchange, State Rights——Railroad trip through Hollyhock, England; the parcel post department in a London postoffice; feeding the birds at the Zoo, the cassowary, toncan, owls, indoor quarters of water birds, pheasant and peacock; scenes showing bee culture.

Bird Life, Part 6.* Reel, 1; exchange, Beseler Educational Film Company——American flamingoes, marabon stork, crowned crane, a stork supposed to be 100 years old, herons, colonies of herons build their nest high up in trees, numerous colonies of the white heron make their home on the banks of the Nile, newly hatched bird, the heron is partial to a fish diet, during the leisurely process of digesting a meal the heron's long neck rests in comfortable folds, woodcock and nest, secretary bird from Africa.

SCENIC FILMS

Excursions Into Every Land.* Reel, 1; producer, Globe Trots; exchange, Merit Film Company——Scenes of the Canadian Rockies, Yellowhead Pass, Jasper Park, glaciers and lakes, Mt. Edith Cavell, hunting party in search of big game, Indians on Charlotte Islands, totem poles, moccasin maker, Pyramid Lake, etc.

Sweden in Summer and Winter.* Reels, 11; exchange, Palladium Film Company——Winter in Jamtland. Pastimes and sports of summer. A trip through the locks at Trollhattan. Karlstad. A few current events from the Capitol. Historical depiction of the last expedition of the Karolines. Childhood days. Popular winter sports. A visit to Orebro. Summer in Elfdalen. Here and there. Along the lovely coast of Tjust. A visit to Helsingborg. Little brother's birthday affair. The funeral of Anders Zorn. The funeral of Crown Princess Margaret of Sweden. Stockholm, "The Venice of the North."

Bali the Unknown.* Reels, 2; producer, Harold H. Horton; exchange, Select——A Prizma color picture. A travel story of the Island of Bali in the South Seas, almost unknown to the English speaking world, strange primitive customs, etc.

New York—America's Gateway.* Reel, 1; producer, Kineto Company of America; exchange, National——Statue of Liberty, Battery, the Aquarium, elevated trains, ferry boats, tugs and barges, ocean liners, freight yards along the Hudson, looking up Broadway from Bowling Green, Washington Square, Centennial Arch with statues of George Washington and Benjamin Franklin, Pennsylvania Station, new General Post Office, around Madison Square, the "Flatiron"—Fifth Avenue and "Metropolitan" Buildings, Times Square, Fifth Avenue and 42nd Street, New York Public Library, Grand Central Station, residential section of Fifth Avenue, financial district, Sub-Treasury, on Wall Street, the Curb market, City Hall, Municipal Building, the "Tombs" (city prison), "Bridge of Sighs," Singer Building and the Woolworth.

Christian Crusaders in Constantinople.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation——Get there map, with route of Oriental Express, old watch tower of Galata, view of the Golden Horn, Stamboul, shores of Asia Minor, Bristol Crusaders, British and French dreadnaughts, unused Turkish shops, remnant of Turkish army, parade of British, French India, Singalese and Spahis on 14th of July, horsemen and seamen.

The Golden East.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation——Java, get there map, to Batavia, old time ships in Indian waters, a Dutch possession, finest docks in the Orient, volcanoes, bamboo groves, the banyantra, the botanic garden of Buiterzorg, sugar industry, cane and mill, nature dancers, country scenes.

The People of Old Bruges.* Reel, 1; exchange, Educational Films Corporation——World Wandering Series. A quaint old Flemish town, dog carts, canals in the city, river scenes, beautiful fields, old dwellings, interior of homes, lace making, etc.

The Man Who Always Sat Down.* Reel, 1; exchange, Educational Films Corporation——Robert C. Bruce European Scenic. Views of the Swiss Alps taken from aeroplane.

Gaumont Pictorial.* Reel, 1; exchange, Gaumont——Prize winners. Some of the finest Russian wolf hounds in the country, English bulldogs, Scotch airedales; yesterday and today, old Stratford House in Philadelphia, old almhouse replaced by church; how character is revealed by the shape of the hand; touring over there, a village of French Guinea, cultivating pineapple, native dances; cut scenes of "A Lonely Romeo."

Seeing Northern California.* Reel, 1; producer, Kineto Company of America; exchange, National——Indian maiden and bucks posing for artist, mother squaw, preparing acorns, dried, hulled, soaked in water to remove tannic acid and then ground into meal for pancakes, basket weaving and wickerwork, crossing the Trinity River, among the redwoods, the world's largest trees, complete dwelling constructed within the trunk of a fallen redwood and the entrance cut through the stump of the tree, shooting the Kinnock rapids in order to visit Ten-Men Cave, which is a natural cavity in a boulder located in midstream.

Putting Nature Next.* Reel, 1; producer, C. L. Chester; exchange, Educational Films Corporation——Scenic views of Philippine Islands, making cloth from fiber of banana tree, cutting palm leaves and making hats, molding containers for drink, making baskets, market, beach combing for clam shells, cutting shells for window panes.

The Enchanted Valley.* Reel, 1; producer, Globe Trots; exchange, Merit——Scenes of Yosemite Valley, oldest living things are the giant Sequoia trees, have a coat of bark two feet thick, still strong and vigorous.

Water Trails.* Reel, 1; exchange, Educational Films Corporation——Robert C. Bruce Scenic. A pleasure trip along some picturesque rivers in Jamaica, on a bamboo raft guided by natives, rivers twist about through canyons of mountains and jungle growth, waterfalls, etc.

Along the Riviera.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation——The coast line or "Beautiful Shore," Le Petite Corniche, the lower coast road by trolley, La Grande Corniche, the upper mountain road overlooking the Cote d'Azur or Azur Shore, terraced farms, naval harbor of Villefrauche, La Turbie, Roman tower, Maritime Alps, overlooking Monte Carlo and Monaco, descent toward Italy.

In and About Cairo.* Reel, 1; producer, Kineto Company of America; exchange, National Exchanges——Kineto Review, street scenes, camel and donkey market, Egyptian museum, ancient statues and mummy cases, mosque, native military police force, Cairo in moonlight.

NEWS REELS

Pathe News No. 18.* Reel, 1; exchange, Pathe——Bridgeport, Conn., launching of the S-48, most powerful of America's underseas crafts; Zion City, views of city and pictures of Brother Voliva; Liberal, Kan., 14-year-old girl edits and prints newspaper; people in the public eye; Miami, Fla., bicycle and motor-

(*Turn to page* 32)

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"The Stream of Life": A Perfect Sermon

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Reviewed by the Editor

As the tiny stream grows to the proportions of a brook, rushes madly to the broad river, and eventually merges itself in the vast ocean that is sometimes calm, sometimes flurried, sometimes agonizingly storm-tossed, so flows the life stream of every soul, and it is this development and this expansion in Philip Maynard that are so accurately, beautifully portrayed in "The Stream of Life," a religious film distributed by New Era Films in the middle west and by the International Church Film Corporation in the east.

We first see the character whose life we are to trace when he is but a baby on the farm; and then when, as a youngster, he begins to find pleasure in the farm animals which are constantly in evidence. And, to digress a moment, the picturization of the collie dog, the horses, the cows, the family of kittens, and the pigs, will carry many a farm-bred man and woman forty years back in memory, for more natural and charming animal effects could hardly be secured.

Then away to the district school, where Philip grapples with words difficult to spell, and finds peculiar delight in the companionship of a certain pretty girl. The youngsters in the audience will lose themselves in this earlier part of Philip's life, with its animal life and its country roads and its small, crude schoolhouse and its old-fashioned spelling-bee; and parents will find themselves affected by the humbly religious home life of the Maynards.

But the brook seeks a broader, worthier outlet, as human brooks have done since time began. We see Philip, his plow stopped, dreamily visualizing the opportunities of the great city; and it is but a brief step from visualization to determination. Parental objections are overcome, and at last Philip entrains for the city, carrying with him the tender blessings of the home folks and the benediction of the old pastor, and also his mother's parting gift, a leather-bound copy of the Scriptures, inscribed in a dear hand, "To Philip from His Mother."

Success Brings Spiritual Neglect

And now this life is plunged into the maelstrom of millions, either to shine as a bright example to others not so successful, or to be submerged and lost in the relentless tide. Philip, after the usual scrambling about in search of occupation, finds what seems a mediocre position; but his home training in honesty and diligence stands him in excellent stead, and steady application for a period of years results in his becoming a member of the firm. Love has come with success, and there is a dear wife and a lovely child to brighten his imposing mansion. But Philip's life is not as complete as he would like to believe, for his years of increasing business success and affluence have led him to neglect and then to ignore the tenets which his parents had tried to instil in his very nature; the Bible his mother had given him lies in a heap of miscellaneous books, dust-covered, forgotten.

Philip's father has died; and at last the aged mother comes to the city for a visit. She is quick to sense the sad lack of spirituality in this home which has so much to be grateful for, and Philip realizes that she misses an element that is dear to her. We see her as she discovers Philip's dust-coated Bible; but Mrs. Maynard, determined that at least her grandchild shall not suffer for lack of the spiritual guidance that her son seems to have forgotten, immediately makes use of the Holy Book in telling stories to the little girl.

Without warning, Death, the inscrutable and the remorseless, snatches from the little circle the child that had been its joy. Philip's mother, knowing the consolation of the Almighty, attempts to impart her knowledge to the stricken unspiritual ones, but it is too unreal for them to accept. But, wandering along a quiet street one day, the wife notices a little ivy-covered chapel whose door stands invitingly open, and obeying an impulse she enters. In her prayerful entreaty for spiritual assistance the Heavenly Vision suddenly appears to her, and, glowing in the joy of the wonderful revelation, she hastens to tell Philip of Christ's omnipotent consolation.

Philip still believes that God is unjust. But at last he comes to see that there can be but one actual source of spiritual consolation, and that is God; with the load of unbelief gone, "the peace of God which passeth understanding" comes into his soul, and he finds himself at rest under Heaven's infinite guidance. The unfailing spirituality of the mother, doing God's will through the instrumentality of her own will, has guided the parents to God's perfect solace.

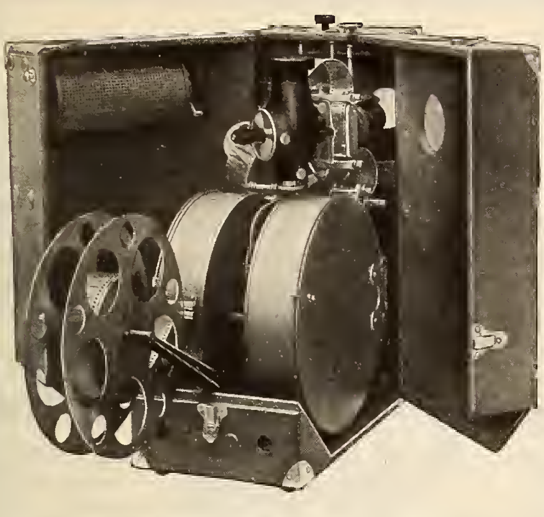
The Peaceful Passing

And now Philip's life-flow is nearing the great ocean from which no stream may dissever itself. Lying quietly as he awaits the final call he sees in vision the dear mother and wife who have gone on before. But then the daughter comes, a gentle smile on her loved face, her hands extended; and at her appearance the father's spirit-form leaves its earthly shell, and the two seek the shore of Eternity's vast ocean. On its marge is an oared boat; the oars dip, and slowly they are carried over the calm waters until they vanish in the purple mists.

No church worker need hesitate to contract for this picture. I have seen every foot of the six reels, and there is not a section of the picture which could be improved by cutting; the picture is 100 per cent clean. Also, there are only one or two instances in which the tone of the story is not entirely true to life. The example I have in mind is the statement of the employer when Philip applies for work, that they have no room for "punkin dusters." The modern business man hasn't time to evolve cute sarcasms for the disparagement of potential employees, nor are most of them so inclined by disposition.

"The Stream of Life" is frankly a religious film. The most commendable statement I can make concerning the picture is that it proves that the completely religious film may preach its sermon and yet include the valuable elements of accuracy, action and humor. The film is a perfect sermon in itself, and its reaction upon anyone who has a spark of faith still burning can only be to turn him to the upward path.

One can never tell about motion picture titles. "The Man Who Always Sat Down," a Bruce Scenic soon to be released, is a picture record of a flight over the Matterhorn and Mont Blanc, most of the time at an altitude of some 14,000 feet.



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The Bureau of Commercial Economics, located at Washington, D. C., has gathered a valuable collection of educational and travel films which are to be placed at the disposal of the American Legion for free exhibition at all posts.

This bureau is an altruistic organization whose aim is to advance American education and pride in American institutions. Its establishment is the fulfillment of a vow taken by a blind man years ago. Dr. Francis Holley, founder and director of the bureau, determined to work for the betterment of mankind when he recovered his sight, and in this way he is carrying out his promise.

German Activities with Educational Films

(*Continued from page* 15)

struction. The immense value of such films for medical instruction is self-evident. The medical student benefits enormously, for the film shows him in an hour the whole tedious course of almost any disease; the student of surgery can study an operation better and more precisely on the screen than at the operating table itself where only three or four observers can obtain a good view of the procedure; medical associations in every part of the world can see the latest developments in medicine and surgery. If a famous surgeon discovers and announces improvements in technique, progressive physicians in every country can study his methods and results at leisure and without loss of time. The motion picture, too, is the best possible medium to inform humanity in general regarding hygiene and disease prevention.

Handicapped by the events of the past few years, Germany starts a bit late in the production of educational motion pictures, but the German production companies are determined to make up for lost time. With a unanimity and systematic thoroughness that ensure success they will soon produce a surprising amount of excellent material. Their example might well be followed by our great American production companies, which could far better spare a small appropriation from their vast resources to establish educational departments that would produce creditable educational pictures for the benefit of America and the world. The immediate profit might be insignificant, but the day is not far distant when every progressive school and hundreds of thousands of homes will contain projectors, and then the educational motion picture will come into its own.

Materials and Methods of Visual Education

By John A. Hollinger*

FOR effective education books should be supplemented by such material as objects in their natural environment and living beings in their native habitat. In most modern schools provision for this material is practically impossible. Much other material, however, is available in the form of museum specimens, photographs, and other pictures, maps, charts, graphs, stereographs, lantern slides, and motion picture films. This visualization material which is now available for educational purposes may be obtained from various departments of our government, city, state and national; public museums and other altruistic institutions; commercial concerns, a list of which is furnished by the Federal Government; and from industrial firms. A recent questionnaire sent out by the Visual Instruction Section of the United States Bureau of Education revealed the fact that schools using motion picture films get them from the following sources in the proportions given:

Fifty-five per cent from commercial film companies and exchanges; thirty-six per cent from department of the United States Government and other altruistic organizations, and nine per cent from industrial and manufacturing concerns.

In the schools only such materials can be used as will challenge the attention and at the same time produce proper impressions and correct images. Stimulation of active thinking is a sine qua non in the process of education. In reference to methods of using visualization materials there are two outstanding factors:

First, description and explanations, which may be supplemented and enlarged upon, must accompany the material;

Second, careful supervision and direction are essential.

Teachers should be able to get this material conveniently when they want it. A united effort should create a working library of visualization material within easy reach of every teacher. The Visual Instruction Section of the United States Bureau of Education might have a central library with branch libraries at the various state universities, public museums, large city school systems, etc. Such a scheme is practical and would provide visualization material on an educational basis and redeem much of it from commercial enterprise.

First University Course in Visual Instruction

THE bulletin for the summer session of the Cleveland School of Education and Western Reserve University announces a course in visual instruction. Iowa State College has tentatively planned a three-day course in visual presentation for the summer of 1921, but the Cleveland course is the first one of regulation length and conditions to be adopted by an American college or university.

The course consists of general lectures, dealing with fundamental principles of visual education, types of exhibits and classroom methods, etc.; special lectures, delivered by experts of national reputation who will describe successful methods and summarize the principles upon which they were based; seminars, in which each week's work will be freely and critically discussed; and laboratory work, to consist of examination of and critical reports on visual-instruction exhibits furnished by various museums. Special field trips are also planned, including visits to the rubber industries at Akron and to the Ford Motor Company plant at Detroit; and at the latter factory the students will inspect the laboratories in which are produced the Ford Educational Weeklies.

New Camera Claims Many Advantages

THE Russell Camera, in actual operation in several prominent studios for a number of years but never before put upon the market, is now available to the trade, and its makers claim that this camera carries improvements which will solve many of the operator's difficulties.

One unusual feature is the film-shifting mechanism, by means of which it is possible to focus directly on the ground glass without opening any part of the camera and without wastage of film. By slightly turning a small lever on the top of the camera case the entire gate is swung away from its natural position, taking with it the film, and the same movement places an auxiliary aperture containing a ground glass. As this ground glass occupies the exact position of the film, the focusing is absolutely accurate. A remarkably satisfactory automatic dissolving shutter and a unique arrangement of the magazines are other distinctive features of this machine, which is now being produced by Russell Camera, Inc., 19 West 44th Street, New York City.

A three-day short course in Visual Presentation is contemplated at Iowa State College for teachers, preachers and community workers during the early summer. A series of lectures and demonstrations by experts followed by round table discussions may be planned, touching especially upon the problems of slides, film, projection apparatus; use and abuse, as well as inspection and repair of slides and film. The Visual Instruction Service will welcome suggestions from all exhibitors.

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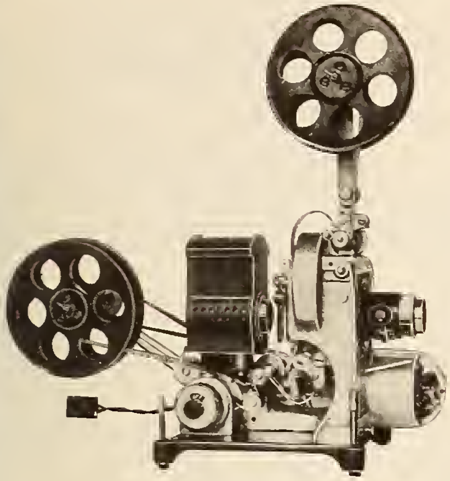
*From an address given by John A. Hollinger, Director Visual Education Department, Public Schools, Pittsburgh, Pa., given before the Visual Education Section Department of Superintendence, National Education Association at Atlantic City, Wednesday afternoon, March 2.



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SCREEN AMERICA, a one reel film showing sections of the country never before brought on the screen. Also shows interesting industrial methods never before picturized.

THE NATION'S MIRROR, a two reel subject containing a little journey to the shrines of American Liberty and what is being done for the alien within our gates.

The last two subjects are excellent for use when a fifteen minute film is desired.

THE LITTLE HOME NURSE series should be used for special classes of women, who will be very glad to pay well for the information and knowledge the films contain.

The other two are excellent entertainment and will please all kinds of spectators.

The films listed cannot be had in all territories. But by the time this issue is in the hands of the readers, I will have more films which I hope will be available for all parts of the country.

I am also ready to appoint special representatives to handle the films and would like to hear from competent men of clean reputation. Men who can qualify will make money and build up a business that is interesting and wholesome.

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Instructional Films and Where to Get Them

(*Continued from page 27*)

cycle race; Balbriggan, Ireland, wrecked factory and homes; Bernardino, Cal., orange show; London, Britain's rulers open Parliament; Dora, Alaska, miner's camp; Houston, Tex., human air-spider.

International News No. 17.* Reel, 1; exchange, Universal——Bridgeport, Conn., launching the S-48, Uncle Sam's largest submarine; Panama, C. Z., inter-fleet sailing race; New York City, fashions; Los Angeles, Cal., bicycle racing revived in the West; Great Yarmouth, Eng., Princess Mary helps ex-fighters' children; Ft. Standish, Mass., fishing schooner driven on rocks; Meterora, Greece, 600-year-old monastery; Porter, Ind., express trains in fatal crash.

Kinograms.* Reel, 1; exchange, Educational Films Corporation——Washington, D. C., members of New Cabinet, Charles E. Hughes, Herbert Hoover, Harry M. Daugherty, Will H. Hays, John W. Weeks; St. Augustine, President-elect Harding views unveiling of new tablet; Lima, Peru, horse races; Chicago, spring fashions; Miami, Fla., hunting alligators; Montreal, champion skiing scenes; Miami, aquaplaning; Washington, luncheon for Mrs. Marshall given by Senators' wives; Ft. Bliss, Tex., cavalry stunts, exhibition of jumping, etc.

Kinograms.* Reel, 1; exchange, Educational Films Corporation——Los Angeles, Cal., De Palma wins in Beverly races; Washington, D. C., new cabinet officers sworn in; New York City, Liberia's president here seeking loan; raising wild elk with goats and ponies; Cambridge, Mass., Harvard boat crew practicing; Paris, France, decorates hero's children, the Military Governor of Paris; Washington, D. C., funeral of Champ Clark; White House grounds open to public, San Antonio, Tex., New York "Giants" in training; Hot Springs, Ark., Brooklyn "Dodgers."

International News, No. 20.* Reel, 1; exchange, Universal——Fisher Island, N. Y., submarine fast on treacherous rocks; Catalina Island, Cal., Chicago "Cubs" open training season; Rome, Italy, aeroplane crashes into house; Washington, D. C., new cabinet on job; Miami, Fla., polo experts in spirited tryout; Miraflores, Panama Canal, four destroyers go through locks at one time; San Francisco, Cal., De Palma in midget car, wins race; a daring flight through the snow-bound Yosemite.

Kinograms.* Reel, 1; exchange, Educational Films Corporation——Washington, D. C., Senator Lodge calls on President Harding; New York City, oil tank on fire; Boston, schooner, "City of Columbus," goes ashore in Boston Harbor; Washington, D. C., Theodore Roosevelt sworn in as Assistant Secretary of the Navy; San Antonio, Tex., the New York "Giants" and the Detroit "Tigers" in training; Los Angeles, Cal., manicuring by machinery, a new invention; Croton, N. Y., Cornell dam overflowing; Washington, D. C., President Harding calls first meeting of cabinet.

Kinograms.* Reel, 1; exchange, Educational Films Corporation——Washington, D. C., callers at the White House; Miami, Fla., submarine chasers; Paris, girls in cross-country race; Higham, Mass., Arabian horses; Shreveport, La., Babe Ruth and other stars of the Yankees in training; Kennebunkport, Maine, schooner runs full force on rocks; Mare Island, Cal., marines honor new chief; Mineola, L. I., Lt. E. C. Black drops in parachute from battle plane.

International News, No. 21.* Reel, 1; exchange, Universal——Naples, Italy, immigrants taken off ship for examination; Mare Island, Cal., Secretary of Navy Denby honored by "leather necks"; New York City, American children and Erin's hungry; Paris, carnival; Crawford, N. J., coal train wrecked; Washington, D. C., Indians pledge loyalty to the President; Kennebunkport, Maine, schooner on rocks; New York City, things seized by custom officials; Naples, Italy, Mount Vesuvius again in violent eruption; scenes of the great volcano when it was in action.

Pathe News, No. 23.* Reel, 1; exchange, Pathe——Shreveport, La., Yankees in training; Dusseldorf, Germany, Allies occupy German cities; New York city, parade in honor of St. Patrick; Panama, Atlantic fleet start aerial maneuver; New York City, 15-year-old stowaway to be sent back to Roumania; Oneida Beach, N. Y., fishing with troops; Gainesville, Fla., gathering moss from trees; Washington, D. C., visitors at the White House; Melrose, Mass., scene showing how cowless milk is prepared; Naples, Italy, flying over Mt. Vesuvius in aeroplane.

Pathe News, No. 25.* Reel, 1; exchange, Pathe—Springfield, Ill., protest against high rents; Panama Bay, naval maneuver, tug-of-war, etc.; Monte Carlo, Monaco, aeroplane views of Monte Carlo and Nice; New York City, Lieutenant Langdon's body brought home for burial; Baltimore, Cardinal Gibbons; Danbury, England, Prince of Wales at races; Bridgeport, Conn., moving day at the circus; Camden, N. J., U. S. S. Colorado launched; shall the world disarm, animated diagram showing the cost of armament during the last 14 years.

International News, No. 23.* Reel, 1; exchange, Universal——Washington, D. C., President Harding inspects Walter Reed Hospital to see that the wounded soldiers are well cared for; South Chicago, Ill., huge grain elevator wrecked by explosion; St. Remo, Italy, King of Italy at the funeral of the Montenegrin monarch; Chicago, feeding the bears at the Zoo; New York City, studio glimpses of the famous artist Harrison Fisher; San Francisco, baby show; Calcutta, India, the Duke of Connaught on visit to "pacify India," unveiling a statue of his brother, King Edward VII; El Dorado, Ark., giant oil well afire; Havana, Cuba, horse race.

International News, No. 25.* Reel, 1; exchange, Universal——Washington, D. C., Easter egg rolling on the White House grounds; New York City, Rene Viviani, former French premier; Ocean Park, Cal., children's parade; Jacksonville, Fla., Lieutenant Coney starts on his last trip, which ended in an accident; Baltimore, thousands throng cathedral where Cardinal Gibbons is lying in state; Constantinople, Turkey, Russian refugees flee into Turkey, General Wrangle greets the refugees; Southampton, England, giant fashion parade; New York City, Easter Sunday parade on Fifth Avenue; Newark, N. J., bicycle race; Delhi, India, first parliament inaugurated.

Pathe News, No. 26.* Reel, 1; exchange, Pathe——Dynamiting mountains; New York City, Rene Viviani, former French premier, on friendly visit to the new administration; Paris, cross-country cyclo-foot race; Langley Field, Va., aeroplanes at target practice; Washington, D. C., President Harding and "Laddie Boy"; Cincinnati, young deer and chickens; Miami, Fla., surf riding on mattresses; Atlanta, Ga., Eugene V. Debs back from his trip to Washington; Scranton, Pa., buildings destroyed by mine cave-in; Washington, D. C., Easter egg hunting on the White House lawn; Wilkes-Barre, Pa., children hunting lost bunny.

Pathe News, No. 27.* Reel, 1; exchange, Pathe——Dallas, Texas, "Indians" beat the "Giants"; Baltimore, thousands pay homage to Cardinal Gibbons; New York City, immigrants are taught national songs; Rome, Italy, America buys Italian airship; latest pictures of John Burroughs, famous naturalist and author; San Francisco, Cal., Serbian women, who served in the world war, on visit to the United States; Washington, D. C., 100 newspaper men interview President Harding every day; Lyons, France, President Millerand on visit of State to the French provinces.

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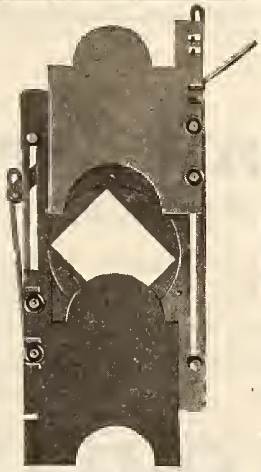

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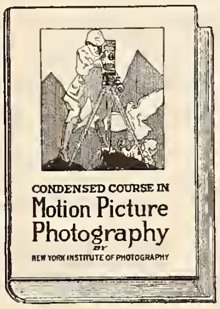

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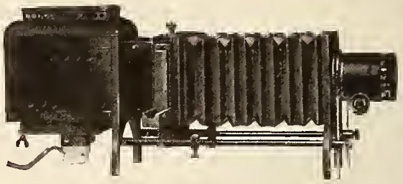

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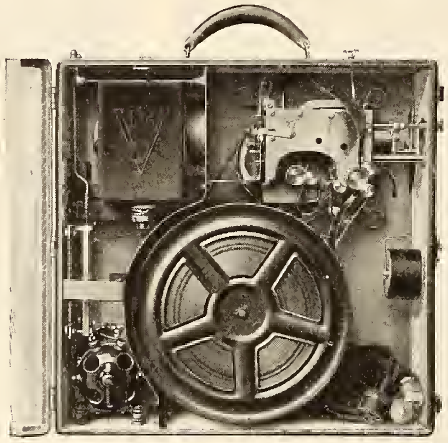

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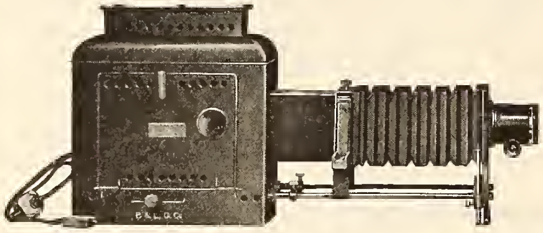

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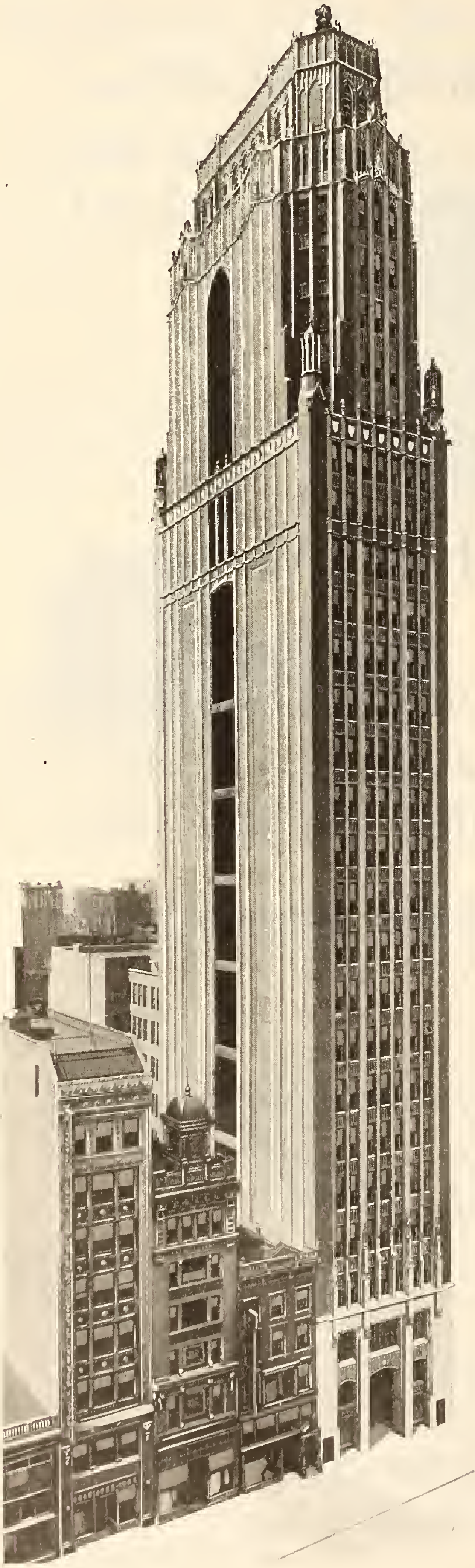

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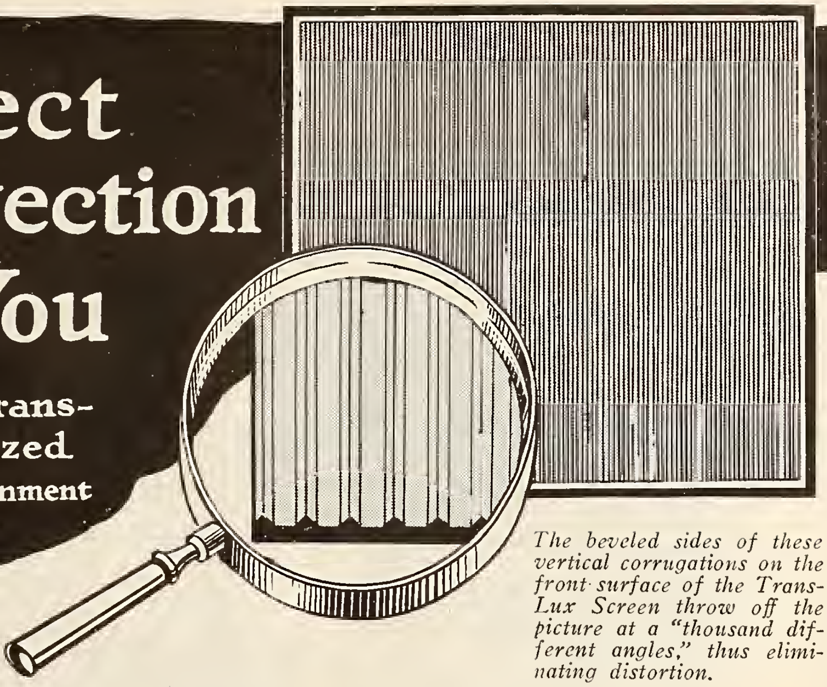

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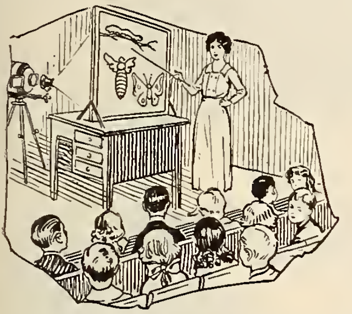

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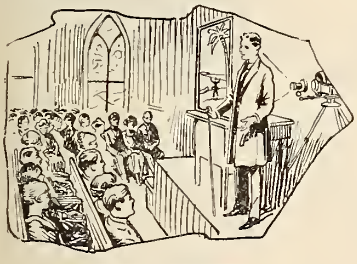

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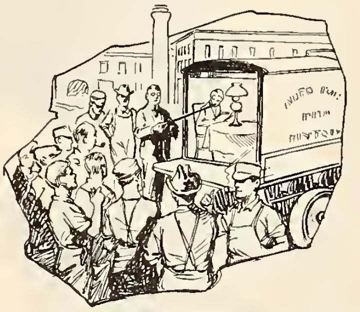

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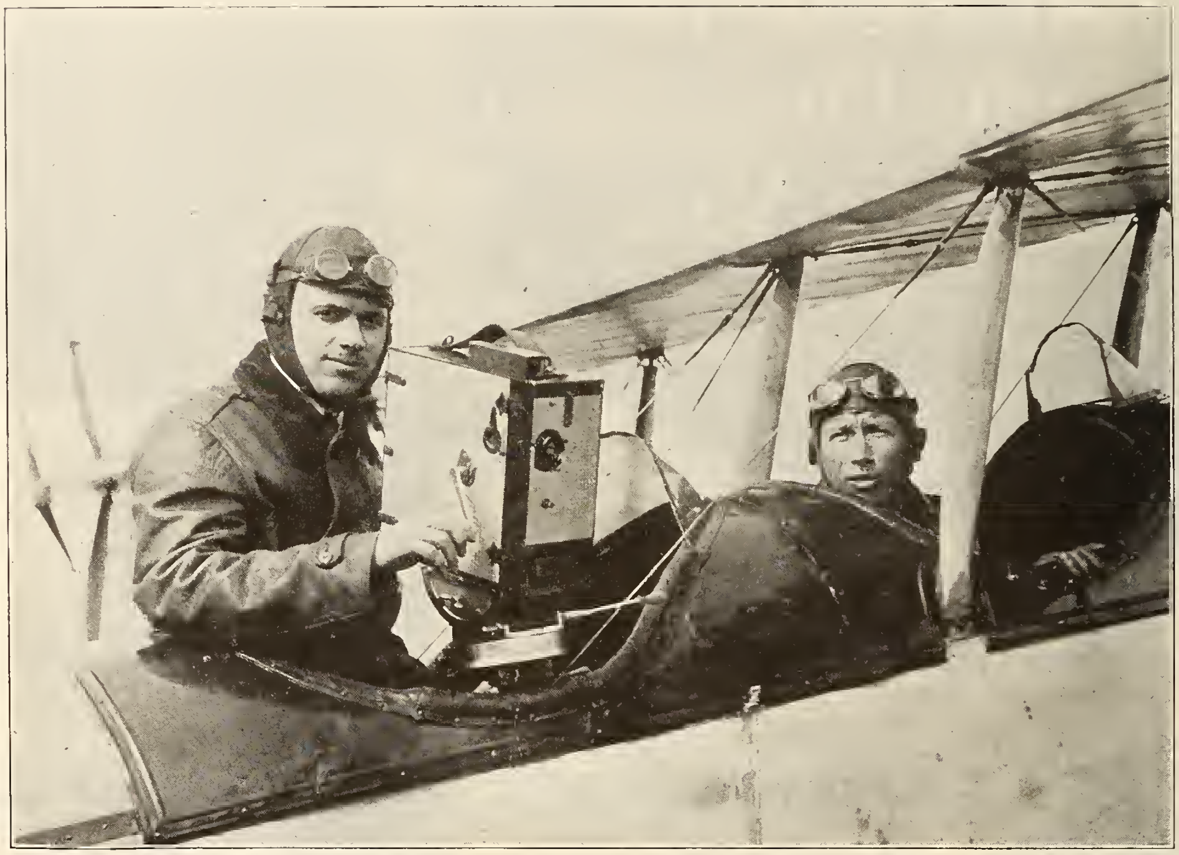

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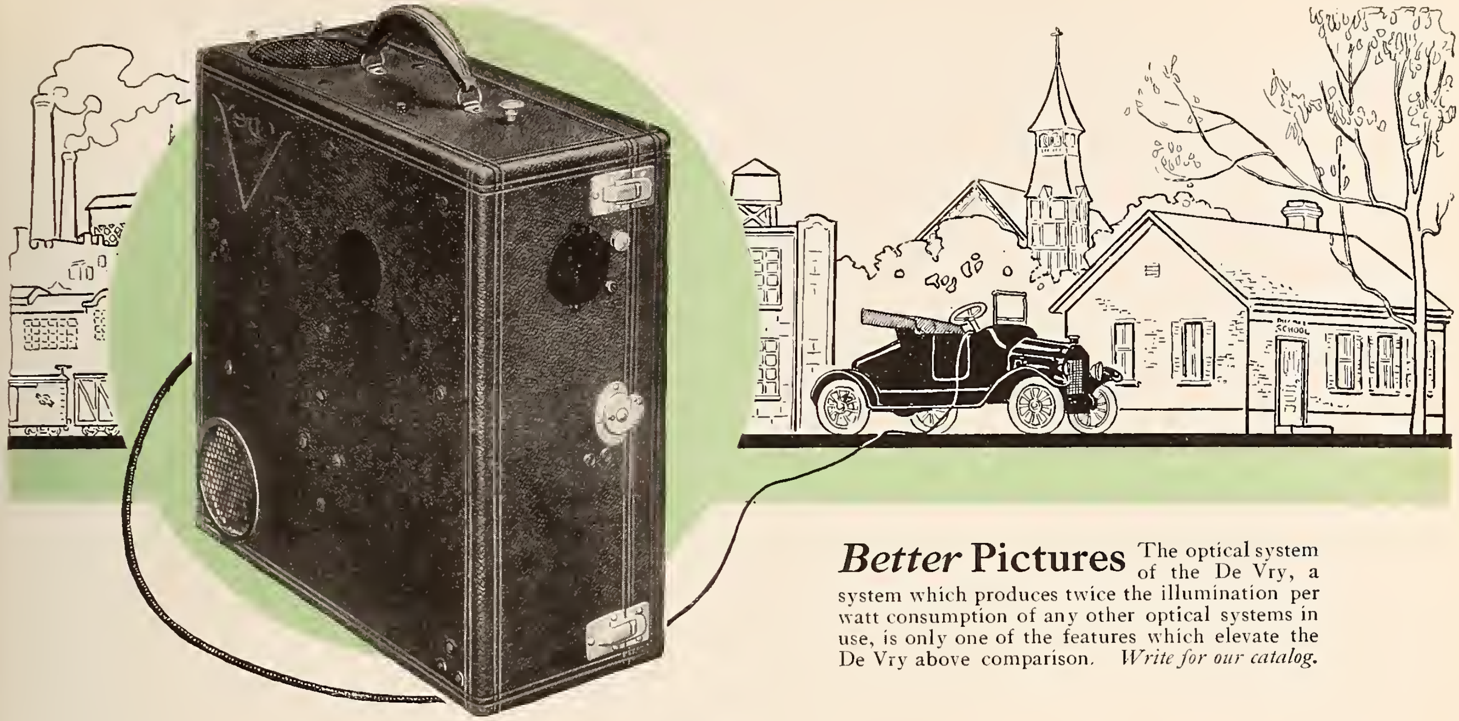

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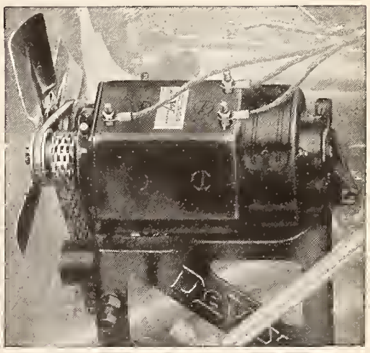

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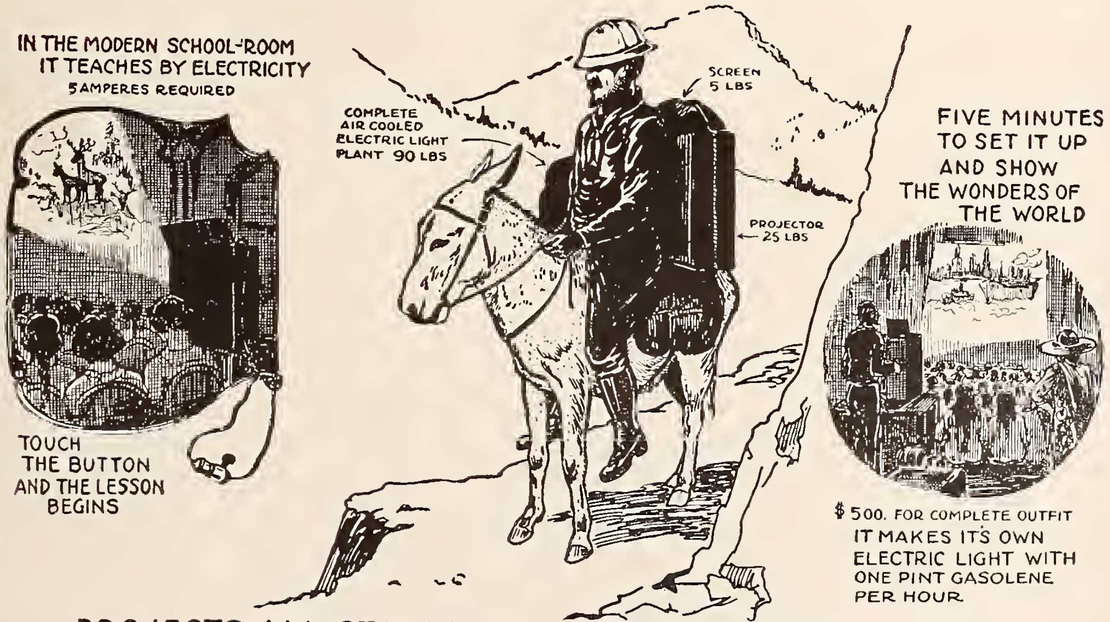
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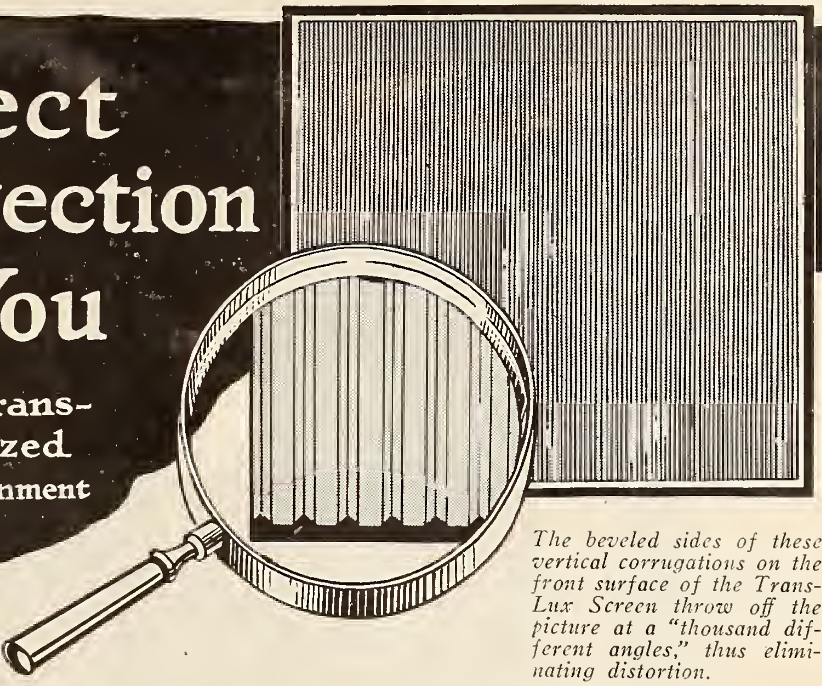

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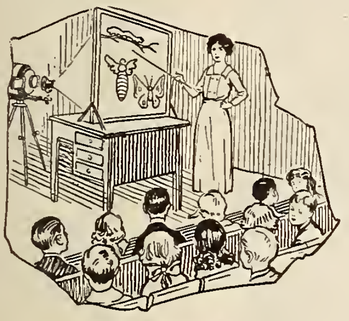
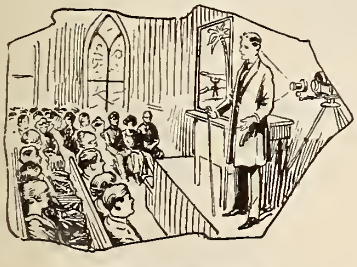
Scores of new opportunities in the projection of daylight pictures—both motion and stereopticon—for lectures, entertainments, school work, sales talks, etc., are open to you now through the use of the Trans-Lux Daylight Screen—for any kind of motion or stereopticon projection machine.



FOR SCHOOLS

No darkening of the school room necessary; order easily maintained; pictures shown on a moment's notice; a perfect view for every pupil. As necessary as a blackboard.



FOR CHURCHES

Speaker has complete and immediate control of projection machine at all times. Morning, afternoon and evening lectures and illustrated sermons possible in any room with the Trans-Lux Daylight Screen.

Better pictures and more frequent pictures are possible because of the high perfection of this screen. The corrugated surface—a patented feature—eliminates distortion and eye strain even when the picture is viewed from an extreme side angle.

And the Trans-Lux Screen gives just as perfect results in artificial light, using rear projection, as in daylight.

With the Trans-Lux Screen a wider field of usefulness is open to all users of projected pictures—lecturers, educators, entertainers, social workers, ministers, Sunday school teachers, etc. The audience and speaker are always in visual contact—a great advantage for both.

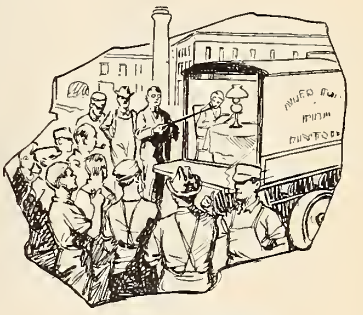
Trans-Lux Daylight Screen

For Day or Artificial Light Projection

Easily washed, rolled, packed, transported, set up, taken down, almost indestructible and non-inflammable. The Trans-Lux Daylight Screen produces clear cut, mellow pictures of depth and reality because of the better translucent qualities of its patented material and the vertically corrugated surface.

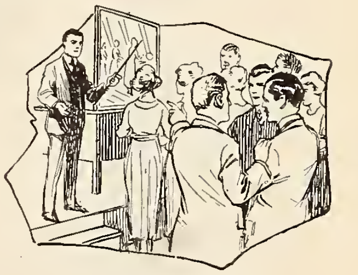
Write for free advice on your particular screen problems. Fill in and mail us the blank printed below for catalog and full information.

American Lux Products Corporation
50 East 42nd Street New York



FOR INDUSTRIES

Illustrated noon hour talks in factories, shops or out-of-doors with the Trans-Lux Screen. Perfect daylight projection helps in educational and community work among employes.



FOR SALES WORK

More merchandise is sold the modern way with the help of clear daylight pictures showing customers the methods, processes and products of the manufacturer.

CUT ALONG THIS LINE—FILL OUT AND MAIL COUPON BELOW—NOW!

AMERICAN LUX PRODUCTS CORPORATION, 50 East 42nd St., New York

Please send catalog, prices and full details.

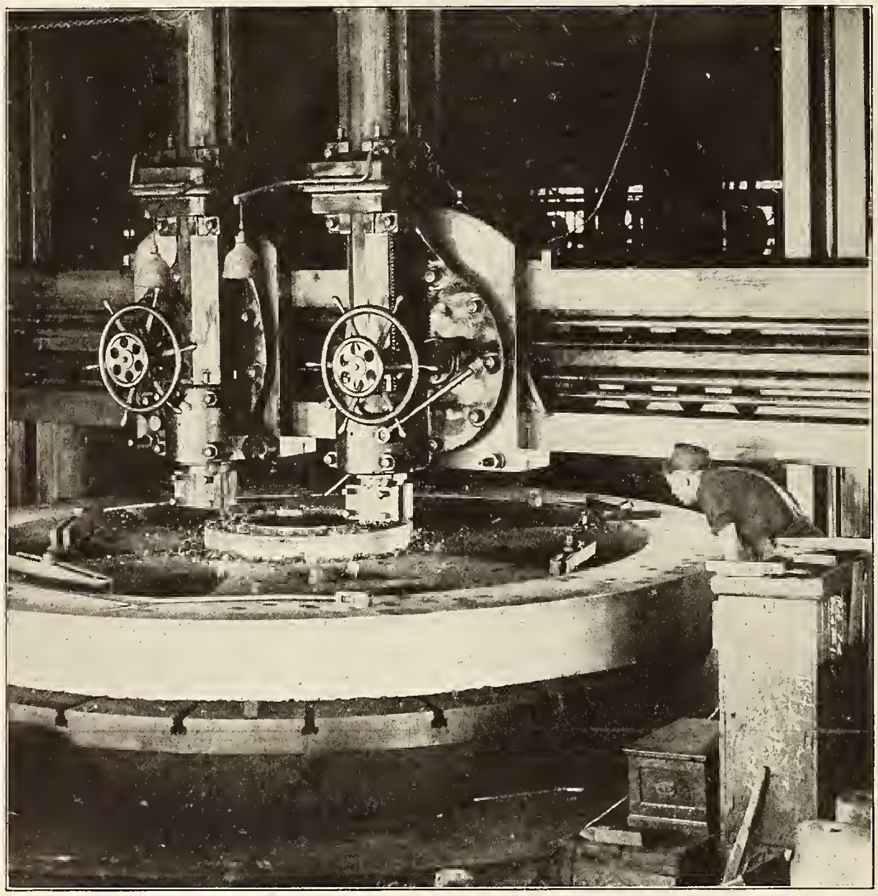
Our Projection Machine is..................................Our Stereopticon is..

Size of Screen Wanted.................Kind of Light Used.....................Length of Throw...........................

Name ....Organization ....

Street and No...City ....

Please say, "As advertised in MOVING PICTURE AGE," when you write to advertisers.



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COULD anything but the moving picture convey an accurate idea of this process? The scene is from an industrial film depicting in detail the manufacture of electric locomotives.

EDITORIALS

The Saner Policy

THE non-theatrical is the offspring of the theatrical film. You may protest this relationship; you may stoutly assert that this seemingly over-dramatic, adventuresome, obvious, uncultured, grossly enormous creature could not bring forth such progeny as this open-faced, alert, scrupulously clean, widely read stripling; you may cite instances to prove the gulf which lies between the two. The fact remains.

This elementary statement is called for in view of a condition that has arisen within the last few months. Complaints have been received from non-theatrical exhibitors of the increasing difficulty of obtaining film from exchanges.

Without attempting an analysis of the facts in this particular district, there are frequent cases where exchanges are unwilling, with good reason, to rent to non-theatrical exhibitors: for example, where the non-theatrical exhibition openly competes with the local theatre; where the organization in its advertising advocates that the people "come to So-and-so Church (or school or club) and see GOOD pictures"; and where the non-theatrical worker is careless about returning films promptly, or refuses to pay a reasonable price for his films, or has been conducting campaigns against the exhibitions of the local theatre.

To repeat: the exchanges have excellent cause for a display of reluctance to rent in such cases as these. The non-theatrical exhibitor who handles his exhibitions distinctly as profit-making affairs need expect no consideration from the exchanges, for his business is eating into the receipts of the theatre, and the theatre owner will cancel his rentals and rent elsewhere unless the exchanges protect him from this unethical invasion of his province. The theatres do not object to door charges where an organization is charging admission only to defray expenses or to pay for equipment, but they naturally do protest when a group which is paying no taxes attempts to do business in the theatrical field.

Provocative advertising will bring prompt reprisals from the exchanges, for when you assail the character of the theatrical exhibition you reduce that theatre's drawing power and hence hurt the exchange's best customer. Incidentally you are violating the basic ethics of advertising.

As a plain matter of course the non-theatrical exhibitor who is careless about films, or niggardly in his prices, or who reviles the exhibitions of the theatres, will receive proportionate treatment at the hand of the exchanges.

And now we get back to the original contention. Whether you have received unreasonable treatment at the hands of the agencies and the theatres, or whether you have been indulging in some of the harsh talk yourself, you will be wise to remember that young N.-T. Film, while a husky youngster and of great promise, is not fitted in development to face the big world entirely on his own as yet.

It is only a matter of the saner policy. Your local theatre owner would rather co-operate with you than oppose you, if you approach him in a reasonable way. Perhaps his pictures are not as clean as yours, but let the evident merits of your pictures and the comments of your audiences advertise in a more effective and a fairer way than could shyster advertising; even follow the plan of one minister and review each Sunday in careful style the pictures which appeared that week in the local theatres, giving credit and discredit where they are due. In one way or another get together with the exchange man and the exhibitor and show them that you will go half way. You may have to make concessions, and, if you do, so will they—and the net result will be a far more favorable situation for you than if both had remained obdurate.

You, as a non-theatrical exhibitor, now depend, and for some time must depend, upon the assistance of the theatrical producers and exchanges; and wisdom would suggest that you make haste slowly in knocking away your scaffolding until your non-theatrical foundation is complete and seasoned.

A Negative Experience

SO rarely does a user of non-theatrical films fail to attain his objective that, when such a case does arise, we consider a careful investigation the only reasonable step. If the exhibitor did not succeed, protection of both skilled and unskilled exhibitors demands that we determine whether the exhibitor, the equipment, uncontrollable circumstances, or a combination of these factors precluded success in a field in which teachers, business men, and church workers have been so generally and so markedly successful.

Let us analyze as we quote from the letter before us. "We usually charged ten cents for the matinee and fifteen or twenty for adults in the evening." Those charges are reasonable enough for a good exhibition. But the next significant sentence reveals an element of misproportion: "In the first place, we have but one machine, which necessitates a delay between any two reels of the picture." Adults who pay in the neighborhood of twenty cents for a motion-picture exhibition are prone to be critical if the performance is interrupted by delays, for at the theatres that price allows them to see uninterrupted pictures and enjoy a high grade of musical entertainment.

"In the second place, we have not always been able to get the very best grades of pictures. Sometimes they have been in bad physical condition, which disgusts the public, and sometimes scenes have appeared in the pictures which we would prefer to have eliminated. It seems an almost impossible thing to get pictures with life and pep, so called, that do not have some undesirable features." Only in unusual cases is the non-theatrical exhibitor successful in obtaining the fairly new and therefore physically satisfactory films without paying the prohibitive prices paid by theatrical exhibitors, unless he confines himself to the educational, industrial, and religious films rented by strictly non-theatrical distributors, to the scenics and news reels which are obtainable at low cost, and to the films which government agencies, philanthropic organizations, and industrial concerns distribute without charge; and again it seems cogent to revert to the fact that the usual individual, accustomed to the high-grade mechanical presentation of theatrical motion pictures, is not content to pay the same price for a performance in which the films are worn out and cause interruptions through breakage. As for the objectionable scenes, these will never occasion annoyance where the film has been pre-viewed and notation made of the scenes to be cut; the exhibitor who follows this rule without variance has protected his audience and himself. The problem of securing "live" pictures that are clean is the problem of the entire field: although there are a few theatrical pictures which have proved entirely satisfactory for non-theatrical use in the original form, and a larger number which are serviceable with the judicious application of cuts, yet many of the theatrical films are so thoroughly impregnated with doubtful or positively undesirable scenes that a division into elements undermines the story; and non-theatrical producers have generally, and understandably, been slow to achieve unsmirched drama—understandably, we say, for it is an achievement worthy of artists, and such artists are only developing now that the need for clean films demands attention.

"It seems to us, after our experience, that with all the clamoring for better pictures the average picture-going public is still not especially displeased with some of the so-called questionable films." And how may we deny it? Does the savage islander, existing on his elaborate menu of boiled roots and grasses, envy us our asparagus tips on toast, our soups, our pastries? No—he knows nothing better; nor will the American public, brought up to look for and accept over-dramatism, immodest scenes, suggestive situations, almost open sensualism as part of their motion-picture entertainment, raise its standards higher until we have shown our citizens "something better"—educated them to the pleasure and the value found in pictures that they might show to their children without harm.

A larger original investment, for the purchase of two projectors, would have been the wiser act in the case we are discussing. A slightly increased sum invested in rentals, or at least rejection of every film which review showed to be physically faulty to a marked degree, would have insured that the physical condition of all films was satisfactory. Review would have obviated the annoyance of objectionable scenes. Only ceaseless examination of the new releases, constant education of the American public, and the developments of time will produce for us the ideal film—the happy alliance of wholesomeness and virile fiber.

MOVING PICTURE AGE

A Monthly Publication Devoted to the Interests of Visual Instruction

Publication Office: 418 South Market Street, Chicago, Illinois
EDWARD F. HAMM, President; WILLIAM EASTMAN, Vice-President;
WILLIAM C. TYLER, Sec.-Treas.; WALTER B. PATTERSON, Bus. Mgr.
Eastern Office, Room 308, 51 East 42nd St., New York City, VICTOR W. SEBASTIAN, Repr.

Subscription price, $1.00 per year, in advance, in the United States and possessions; for all other countries $1.50 per year, in advance. Remit by check, draft, or postal or money order; other remittances at owner's risk. Single copies, $0.15.

Subscribers will note that all changes of address must reach us by the tenth day of the month preceding date of issue.

Manuscripts, photographs, and sketches will receive courteous attention and reasonable care, but MOVING PICTURE AGE assumes no responsibility for unsolicited material.

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A Chat with the Editor

THE POSTMAN has dealt liberally with us this month. There have been brief complimentary notes which indicate that we are on the right road toward the rendition of genuine service to our subscribers and advertisers; the longer letters discussing problems of the field, some of these epistles furnishing the finest possible material for editorials that carry weight; and an unusual number of the bulging envelopes that warm the soul of any editor—contributions.

✣

Our editorial "The Saner Policy" will bear deliberate study and thought. "A Negative Experience" is built upon a letter received from a non-theatrical exhibitor who gave up his exhibitions as failures, and is an analysis of his methods which shows more clearly than volumes of theory just where his work lacked a rock foundation.

✣

First in the new industrial group just mentioned is "9,000 Mahomets Behold the Mountain," an intimate description of an oil company's one peculiar difficulty, and its motion-picture experiments in solving the problem. This story, written by the person who guided the solution throughout, indicates the value of a tested program.

✣

The fourth article in the series by Mr. Roach is devoted to a discussion of the films available for use in the schools. Many a teacher, new to the educational application of motion pictures, either gives up in despair before a collection of films which seems especially adapted to nothing in particular, or desperately plunges ahead, grasping at and using anything that is classed as educational; but Mr. Roach, from his wealth of practice, guides us aright.

✣

Community service is ever a live topic, and we are always pleased to offer stories of endeavor in that phase of non-theatrical work. "Community Service Without Strings" would seem to prove that when properly conducted a series of free community film exhibitions cannot fail to be even financially profitable to the organization in charge; and the story of "Backora's Penny Show" for the foreign element in Lackawanna, New York, describes extremely tangible improvement service with a population with whom we deem religious contact nearly impossible.

✣

Subscriber, meet James N. Emery, of Pawtucket, Rhode Island! His article "Developing a Slide Library" marks his initial appearance in MOVING PICTURE AGE, but we are to enjoy from the pen of this keen and enjoyable narrator a series of discussions as thoroughly worthwhile in its individual way as is that of Mr. Roach.

✣

Readers will notice that a new policy regarding reviews has accompanied the inception of a new editor. Our belief is that the subscriber's primary need is information concerning clean films which are worthy and appropriate of presentation before his audience; and henceforth he may plan on a monthly minimum of four comprehensive, critical, honest, and, we trust, not dull reviews. Provided the subscribers take advantage of this offer of service, the films discussed will be those of which any subscriber has requested a review.

THE EDITOR.

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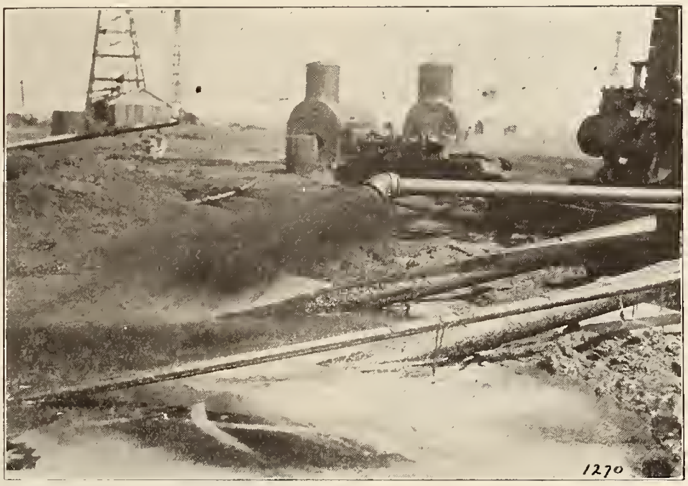
MOVING PICTURE AGE

Vol. IV JUNE, 1921 No. 6

9,000 Mahomets Behold the Mountain

Read this interestingly personal discussion of one instance where a film solved an awkward problem of big business

THE KANSAS & GULF COMPANY is one of the larger oil-producing concerns of the United States, with its operating offices at Tulsa, Oklahoma, and executive offices in Chicago. Last year it received, adding premium to posted price, the highest price per barrel ever paid for oil in the state of Texas. The company now operates 56 out of 245 leases in Arkansas, Louisiana, Kansas, Oklahoma, and Texas, and its total acreage in the United States amounts to 82,657.56.



Oil drawn by "swabbing," oil-field terminology for the use of a vacuum system. Note the spraying oil, a result not achieved in a natural flow

Convention or habit seems to have decreed that in the oil business stockholders shall visit their properties. This may perhaps be accounted for by the general fascination of the business, the desire to see a big well come in, or other reasons. Whatever the reasons, the results are the same: to show these visitors around takes considerable time and incidentally consumes quite an amount of money, for usually the visitors are not satisfied unless a prominent official of the company is their guide. With a family of stockholders estimated as 9,000 in number, one will understand how the situation soon became a live problem, for in each of the departments there were from one to four parties of visitors each week. And when railroad fares soared until traveling was made almost prohibitive, and frequently hints were dropped which showed what some stockholders thought the company ought to do to ease the difficulties of transportation, I decided that the only feasible plan—the plan which would save money for both the company and its stockholders—was to bring the properties to the stockholders. If our thousands of Mahomets were unable to go to the mountain, why not take the mountain to the Mahomets?

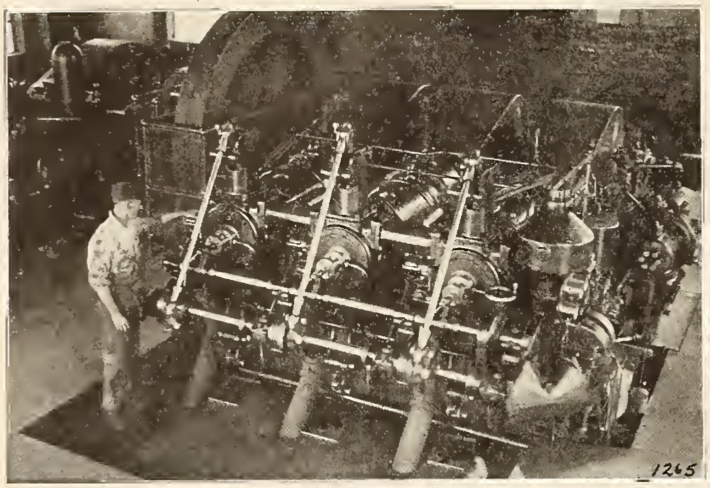
My first idea was a travelogue, half of it moving pictures and the other half "stills." So we sent three operators into the field with their only guides men from the local departments who knew the local properties. In about three weeks the cameramen returned with about eleven reels of movies and 250 stills. We cut, and cut, and cut again, but we could not reduce the motion pictures below a minimum of eight reels; and as of course this amount of motion material automatically obviated the stills, the idea of a travelogue was necessarily abandoned.

We proposed to show the picture in the localities where our stockholders were most numerous. We decided upon fourteen exhibits in the West, fourteen in the East, and two in the South—a total of thirty showings. We intended to do no advertising of the film; propaganda was distinctly not a part of the project. Each stockholder received a letter stating the purpose, place, and time of the performance, and enclosed were two and sometimes three tickets for his family or his friends. This was the only publicity permitted.

Usually the picture was shown in moving-picture theatres; the few exceptions were Orchestra Hall in Chicago, a large music hall in Buffalo, several Y. M. C. A. and high-school auditoriums, one Masonic hall, and even two churches. Experience taught us that it was a mistake to utilize halls which were not equipped with two projectors.

The picture was first shown at Aurora, Illinois, purely as a movie. At the end of the fifth reel several people arose and left, and others followed until we had lost about fifty of the audience. At the time it was stated that this portion of the audience had left the theatre because the eight reels without intermission had been too hard on their eyes, but I wondered whether or not the retreat would have occurred if I had followed the original plan of a travelogue. Many interesting points concerning the various scenes could not be included in the titles, for in this film we wanted to accomplish three purposes: (1) show the stockholder the properties; (2) give him such an understanding of the oil business that he could read intelligently the literature we mail to him from time to time; (3) explain to him certain special features such as, for instance, the manufacture of gasoline, cleaning and "shooting" of wells, different kinds of drilling and why each is used, etc.

The next night I experimented with the travelogue. Before the picture was screened I staged a ten-minute introduction, telling the people of our general purpose, what they would see, and so on. I announced that there would be an intermission after the fourth reel; and at that time a period of about five minutes was devoted to explanation of the last four reels. During the screening short explanatory remarks were interpolated, and good



A pipeline pump which sends an 8-inch stream of oil a distance of 40 miles

live interpretations were introduced wherever possible. The effect was all that anyone could ask: not a person left the theatre!

The success of the travelogue was not dependent upon a particular speaker, for three other men, engaged in various capacities with the company, have done the same thing with the same complete success—an audience that "sat tight" as a unit.

A field laboratory crew testing for impurities by natural condensation

The attendance at moving-picture theatres was almost always the same: every seat filled, with sometimes as many as 150 and 200 standing in the rear, and more than a hundred turned away at the door. The attendance at the churches was poor, one reason advanced being that some of the church people refused to sanction such a thing in the church. At the showing in Orchestra Hall, Chicago, 2,000 people were present, although there are in this vicinity only about a thousand stockholders.

The town was here first, but the oil field grew up and swallowed it

This film, produced by the Atlas Educational Film Company, has certainly given us splendid service throughout its use.

Use of films in industrial circles enjoys a larger growth as each day goes by. Practically every large corporation of prominence has had anywhere from one to twenty films prepared for various purposes and uses. One of the notable additions to the large group of industrial films is the one recently made for the Otis Elevator Company by the Worcester Film Corporation. This film contains no advertising or selling appeal whatever. It takes the audience through the plant of the Otis Elevator Company and shows the great care and attention necessary in manufacturing passenger elevators that will carry thousands of people safely every year. Practically every phase of manufacture is shown, from the reception of the raw material to the crating and freighting of the finished product. The titling and photography of the picture are exceptionally good.

Films and the Young People's Meeting

Twice a year the pastor of the First Methodist Episcopal Church of Lawrence, Kansas, turns over the entire evening to a program arranged by the Senior Epworth League, which is composed principally of students of the University of Kansas.

The League usually puts on a program entirely of music, but this year it was able to stage a splendid combination program. The church has installed a projector for use on Sunday evenings, and the program of this particular Young Peoples' Night consisted of a short musicale presented by local talent, followed by a sermonette by the pastor and then by a three-reel film entitled "The Halfback," an appropriate film for a college town.

Practically no advertising was done for the meeting, yet the church was overcrowded and the audience thoroughly enjoyed the program.

Not even standing room was left

The church, under the leadership of its pastor, Dr. S. S. Klyne, has established the film as a regular part of all Sunday-night programs. The evening church service begins as usual with a short sermon and is followed by the pictures. The sermonette usually follows the theme of the picture.

The addition of motion pictures to the Sunday-night service has increased the popularity of the meeting, and the church is reaching a larger number and greater variety of people.

And So We Chose Motion Pictures

Pastors constantly struggling to maintain a high percentage of attendance with an English-speaking congregation will be quick to appreciate the difficulties faced in an immigrant community

V. P. BACKORA

Director, Immigrant Aid Bureau, Lackawanna, New York

"WHAT are we after?" was the question Buffalo Presbyterians asked themselves in 1918 when they undertook work among the polyglot immigrant population of Lackawanna, adjacent to Buffalo. For some time previous the problem was studied carefully and the needs of the field tabulated. There were in the field two other agencies looking after the purely social needs of the community, and the work contemplated had to be different in order not to duplicate the efforts of the other two. Then again, the work of the Presbyterians had to be religious and yet not be of the type which at once arouses the hostile spirit of the non-protestant groups.

After considerable thought it was decided to organize an Immigrant Aid Bureau, the chief object of which would be to give advice and assistance to the foreign born, who seem to be the lawful prey of unscrupulous individuals and agencies. The Bureau must hold itself in readiness to aid everyone, regardless of creed or color, and do it so as to gain the confidence of this polyglot group. The three years' experience proved the wisdom and importance of the Immigrant Aid Bureau, and we may add that it proved an excellent medium of Americanization. Among the many activities were included classes in English and preparation for citizenship. But this and the other activities were to be simply the means and not the end; there must be a change from within, not merely a touching of the exterior.

Getting the Attendance

But it is hard to get people to attend a strictly religious service. These foreign groups have churches of their own. They differ in their religious faiths and customs. It is necessary to devise some plan to induce the people to attend, and then, when they do come, give them something that they can understand and thus be helped to a better life. Again, there being so many different languages it is necessary to use a common medium of expression. We chose motion pictures.

After a careful investigation we purchased a Victor Safety Cinema. As with all innovations we tried different experiments to determine what most appealed to these polyglot groups. Finally, after many experiments, a plan was worked out which seems to meet the needs of Lackawanna.

We hold two picture services on Sunday, the first starting at 6:30 o'clock. This is for children only and includes all who care to come. At first a charge of one cent for Sunday-school children and two cents for others was made, and our place was called "Backora's penny show." After a period of several months we decided to charge five cents admission. Of course if a child has less, or if there are two or more children from the same family, the lack of five cents does not bar the child from attending. The reason for charging an admission fee is to teach the children to "pay as they go."

The children's service opens with several hymns; but since our aim is not simply to entertain but to instruct we have taught the children several psalms, which are repeated following the opening hymns. Then the Lord's Prayer is recited, after which the picture is thrown upon the screen. Besides the feature we also show a simple comedy. We find that the children enjoy the "Bobby Bumps" pictures, and they feel disappointed if the comedy is omitted. Then follows a short talk. Here we allow ourselves latitude. The Sunday-school lesson may be presented briefly, or some timely question, suggested by an incident fresh in the minds. We were pleasantly surprised to note the attentive and respectful listeners. For example, "The Story of Joseph and His Brethren" gave us a splendid opportunity to teach the ideal home life, and the spirit of forgiveness and thrift. At times we explain the meaning of the picture while it is being shown on the screen, as during the picture "Les Miserables." Although our children are from foreign homes we found that they fell in with the spirit of the picture. They idolized "Jean Valjean" and every time "Javert," the police officer, appeared on the scene there would be a great cry of "There is the bloodhound!" This was due to the statement made during the first reel that "Javert was like a bloodhound, following and hunting down Jean Valjean." This is true with every picture. The children show the greatest enthusiasm, and we have hard work to induce them to leave the hall after the service ends—they want to see the picture again. This of course is impossible, since we must arrange the room for the adult service held at eight, when the children are permitted to attend only on condition that they come with their parents. This service opens with a "good sing." The songs selected are such as these: "What a Friend We Have in Jesus," "America the Beautiful," "Star Spangled Banner," "America," "Since Jesus Came into My Heart," and the like. Even though these foreign folks do not understand English, still they enjoy the singing and take a hearty part. Following the songs there is a responsive reading, or the Scripture is read and a prayer offered. After another song the picture is shown. Here we vary so as to add variety to the program. Sometimes the remarks are made between the two reels, or they may be made at the conclusion of the picture. Or it may seem wiser to bring out the points we wish to drive home, and so during the picture attention is drawn to the lesson portrayed. This was the case while we presented "Betsy Ross," the story of the American Flag. Following the remarks we are "churchy" enough to pass the basket and take up the "usual evening offering." These offerings, although our meeting place is small, have more than paid for our project and reels, and we have a small surplus in hand. During the two years that we have used our machine there were but two Sundays when the collections came under the cost of the film service.

We are just starting our new building in which provision is made for a large auditorium and we feel confident that here we will be able to render more efficient service to the neighborhood. There are people who enjoy moving pictures and still do not care to patronize the regular moving-picture houses, and here we are able to entertain and also put across a moral and religious lesson. The moving-picture service is a fixture with us.

Visual Instruction in the Schoolroom

IV. Adapting the Present Film Supply to the Classroom

This analysis of the extent and nature of the existing supply of films adaptable to school use, and discussion of sound methods of adaptation, provides a working basis for any educator who uses or would use films in the classroom

CHARLES ROACH

In charge of Visual Instruction Service. Iowa State College of Agriculture and Mechanic Arts, Ames, Iowa

A YEAR ago today considerable emphasis was being placed upon the necessity for a film catalogue by which the school man could locate any existing reel without entering the laborious task of corresponding with all film exchanges in his territory. Since that day numerous film catalogues have been submitted and every edition of Moving Picture Age and its contemporaries adds to the already voluminous list.

The next problem is one of adaptation. How may the film now extant be used to best advantage in the classroom? Anyone could quarrel and quibble about the shortcomings of the present supply in its present form, but that would not help the situation. No hungry man would refuse to eat just because there is insufficient salt in the potatoes and too much vinegar in the salad. The pupils in every school are hungry for pictures. Will they not be served merely because films happen to be seasoned too strongly with the theatrical and because the picture diet is not exactly in the form of a balanced ration? Truly the present supply is not all that may be desired, but one step at a time is as fast as any new undertaking should go. The catalogue index was the first step; now is the time to take the second. Use as much as is usable—expurgate the rest. The preliminary work involved is so great that any other than those who see a vision in the future would shrink from the task. He who believes the catalogue index has solved the problem is only deluding himself.

In all the vast collection of film the school superintendent may occasionally find reels acceptable without changes or cuts. Most of the film is admittedly theatrical—designed for shows, not for the recitation rooms. Its educational value is general rather than specific. These reels are comparable with the magazine, trade journal, newspaper, or a best seller, rather than a textbook, reference work, encyclopedia, or classic. Yet hasty observation may invite the hasty conclusion that films for the schoolroom have not yet arrived. Without further investigation the teacher may dismiss film lessons from his mind, and as a result boys and girls will continue to wade through the formal course of study in the same conventional and often too insipid manner, without the joy and enthusiasm which could be added if someone would take the time to investigate a happier way.

Informational Films

Among the so-called educationals listed in film trade journals are single-reel subjects such as the Pathe Review, Screen Magazine, Ford Weekly, Kineto Review, Urban Movie Chats, Burton Holmes Travels, Paramount Magazine, Goldwyn-Bray, Chester Outing Scenics, Prizma, the old Gaumont Reel Life, the Pictograph, and even the topical News Reels. The trade calls these educational, but they may better be called informational. If the Supervisor of Visual Instruction will take the time, he may choose these informationals wisely and actually adapt them for classroom use. He can cut the parts not desired for his class and use only parts of the reel that in his estimation are worth while. The 1000-foot reel has been established by convenience and conventionality, but for class purposes no limitations of length need be made. Scenics and travel reels may frequently be used just as they are assembled, without any modifications, additions, or subtractions. Oftentimes 50 feet is all that may be necessary for the film part of a recitation. That 50 feet may be hidden in some topical reel containing 950 feet of unimportant and useless material.

It is possible to build up a course of geography and visit every continent, country, important city, and trade center on the globe. Perhaps there isn't a significant geographic fact or point that has not been photographed by the nomadic cameraman. Certainly the teachers of geography have every possible opportunity to use the present and existing film with practically no change.

Next in importance as far as quantity is concerned come the science subjects. Many educationals contain something pertaining to zoology, botany, chemistry, physics, agriculture, and home economics. Insect life, plant life, crystallography, applied principles of mechanics, light, heat, electricity, and animal studies are quite commonly pictured. To select the best subjects is truly a laborious task, but it can be done if the Supervisor of Visual Instruction will take the time.

Industrials Are Adaptable

The modern industrial film produced by a manufacturing concern or trade association is easily adapted to special classes in school. The common objection teachers make is that this type of film contains too much advertising or sales propaganda. A few years ago that objection was correct, but the modern industrial is devoid of the objectionable advertising and is nearer the truly educational than other subjects given a more favorable caption. Specific illustration of this is found in "Revelations," an X-Ray picture produced by the General Electric Company. Here is a truly educational picture that will receive the unanimous endorsement of every physics teacher who may use it. "Romance of the Hardwoods," produced by the Atlas Educational Film Company for the Hardwood Lumbermen's Association, contains no advertising. The manual-training supervisor who may view this picture will declare it to be one of the best classroom pictures ever seen. "Thru Life's Windows," produced for the optometrists, will teach by animated diagrams, figures, and anatomical dissections the principles of optics as related to the eye. It explains near sight, far sight, and astigmatism, and their causes and corrections. Other notable examples are industrial pictures produced by the Barrett Company, International Harvester Company, Oliver Chilled Plow Works, the North East Electrical, and the Ford Motor Company. Rarely is there any other than some

(Continued on page 23)

Winning a Suit by Motion Picture

For lack of invention Judge Learned Hand in the Federal District Court dismissed, with costs, the patent infringement suit brought by the Victor Talking Machine Company against the Starr Piano Company.

BEHIND this report is another story of the everyday practicability of the modern picture. For it was to a motion picture, visualizing expert testimony in a way readily comprehensible to a person without knowledge of the points involved, that the Starr Piano Company gives the most credit for the outcome of the suit.

The Starr Piano Company, as manufacturers of Gennett phonograph records, was sued by the Victor Talking Machine Company on processes involved in the manner of recording sound. "Could the minute grooves of the original record and the delicate device that cuts them be photographed in action when magnified to a degree where the difference in the two methods of groove-cutting would be easily recognized?" The Starr Piano Company put this question to J. S. Brown, Jr., president of Motion Picture Arts, Inc., whose years of experience in the industrial motion picture field had brought him in contact with similar problems confronting other lines of business.

At first glance the problem did not appear to offer unusual difficulties beyond keeping the microscopic attachment correctly focused while the recording instrument was being operated. But the first attempt so far failed to show what was desired that it was decided to abandon the effort and depend simply upon such still pictures as could be obtained. The combined vibration of the camera and the recording instrument, when so highly magnified, and the excessive halation from the shiny surface to the disc and the metal parts of the stylus, resulted in a meaningless, jumpy exhibition when the film was projected.

With the Russell Camera, and with a novel experiment in the way of lighting arrangements, about 200 feet of film was obtained which exactly suited the requirements of the manufacturers of Gennett records. The scope of the film was extended to include not only the Gennett system of recording but also that of the plaintiff, the Victor Talking Machine Company. To emphasize the difference in the two methods of recording, cuttings on steel cylinders were also photographed. The picture will be used for advertising and educational purposes.

How the Screen Affects Traditions

THE film portrayals of Pope Benedict XV., recently shown in the United States, illustrate the point that current history may be made more vivid by the cinema. Behind the impression of seeing this film lingers a related impression that one has been in the Vatican and stood in the presence of an important personage.

The extent to which traditions are changing is seen in the installation in the Vatican of a projection machine where Pope Benedict personally viewed the film of himself and films of the Knights of Columbus war, employment and educational work.

Egypt and the Holy Land in Films

SOME recent films of a historical as well as religious value have recently been issued by the Kineto Company of America. These take up scenes from Egypt and the Holy Land. Three of these films, "Tribal Life in Palestine," "Daily Life in Modern Jerusalem," and "The Holy City," portray life in this section as it is today. Customs and costumes have changed so little in the past twenty centuries that many of the scenes portray the country as it might have been during the Life of Christ. In titling "The Holy City" verses are used from the Old and New Testaments which adds to its historic, church and Sunday school value. Another film, "The Egyptian Museum at Cairo," shows the treasures of ancient Egypt gathered in this museum. Students of Egyptian life, art and customs will find this film of especial interest.

"The Serpent's Tooth"

THE first portion of this picture is devoted to a dramatic visualization of an old Grecian legend of how back in the Age of Myth and Mystery, Talus (nephew of the illustrious Grecian sculptor and inventor, Daedalus) while wandering in the forest chanced to find the jawbone of a serpent, and conceived a great idea. Procuring a piece of wood he experimented and to his delight found that he could saw the wood with the serpent's tooth. The picture then proceeds to show how later he put his idea to practical use by making a crude saw by embedding flint in wood. This so enraged his envious uncle, Daedalus, that he had Talus put to death, planning to claim the honor for himself. But the crime and his motive were discovered and Talus was proclaimed the discoverer of the saw.

Scene from "The Serpent's Tooth"

The scene then shifts to the Age of Prejudice and Superstition and in a series of thrilling, spectacular scenes we are shown how the introduction of the first saw mill in New England in 1768 met with violent protest, and finally the woodworkers, believing that the saw mill would deprive them of their livelihood, burned it to the ground.

Coming lastly to the present Age of Industrial Supremacy, we are shown the highly scientific manner in which the modern saw is constructed. The various steps beginning with the mining of the ore are shown in a most interesting and instructive detail. Explanatory titles make clear the various operations of tempering, tapering, grinding, smithing, setting teeth, buffing, etc. The picture contains no direct advertising. This photoplay produced by the Atlas Educational Film Company, Chicago, for E. C. Atkins and Company of Indianapolis, Indiana, combines entertainment and education to a remarkable degree.

"Les Miserables" was presented at a Sunday evening service at the First Congregational Church, colored, in Atlanta, Ga. The story of Jean Val Jean was given a setting in the morning when the pastor, Dr. Russell Brown, spoke on "The Rebounding Influence of Secrets."

Community Service Without Strings

An intimate description of one church's activities in conducting a weekly Community Night program for its town

GEORGE E. STICKNEY
Associate Pastor, First Congregational Church, Appleton, Wis.

IN beginning I will say that we were particularly fortunate in having the motion picture equipment here in the church. Some years ago our Men's Club started with movies for a Sunday-night service. After continuing some months they found themselves unable to get suitable films and so dropped the matter. Thus we did not have to face one of the most difficult problems confronting the church which is considering using the motion picture.

For a considerable time before starting our Community Nights, parents had come to us saying that they were afraid to allow their children to go to the moving picture theaters because they were never sure of what type of picture they would see. Many of the parents did not go for the same reason. In saying this I do not wish to criticize the management of our theaters, for, in the first place, I have realized the great difficulty in getting, week after week, pictures of strictly high-class standards. In the second place, the owners are in the business to make money, and they must show what the public demands. In getting a higher class of moving pictures we must educate the public to demand such. The problem which confronted us was how best to create this desire for better pictures. We decided to try to solve this by a practical demonstration on our weekly Community Night.

We began these Community Night entertainments about a year ago. From the beginning they grew increasingly more popular. At first we had but the one entertainment at 7:30 in the evening. However, this soon became so crowded that we decided to try a matinee for the children at 4:30 in the afternoon. We soon had a church full at this hour also. We have now made the ruling that children under sixteen years of age are admitted in the evening only when accompanied by their parents or on special pass from one of the pastors. These passes are granted to the boys and girls who are working or who have some class in connection with their church work at the afternoon hour. Having the great majority of children in the afternoon has solved our problem of discipline for the evening and we are able to handle the afternoon crowd without difficulty. Our local Boy Scout troop furnishes the ushers, one patrol in the afternoon and another in the evening. Two of the older scouts operate the machine. We review every film before showing it. Twice we have had to cancel the performance because the film was not up to the standard we are endeavoring to establish and maintain. We use a Powers Six machine with over-sized reel boxes so that we are able to run two-thousand-foot reels; hence there are only two or three intermissions during any picture. At each entertainment we have special musical features, such as vocal and instrumental solos, duets or quartettes, orchestra numbers or community singing. We often have a four-minute talk by one of the pastors on a subject in harmony with the picture. For instance, a talk on "Commonsense Rules of Good Health" was given in connection with the picture "Down to Earth," "Sleeping Away One's Opportunities" with "Rip Van Winkle," "The Secret of Happiness" with "The Bluebird."

Each week we have an Educational Weekly on subjects such as the following: Meat Packing Industry, the Modern Newspaper, the Steel Industry, Panama Canal, Special Scenics, and similar themes. During the reels we have one of the best pianists available to play—not jazzy ragtime, but high-class music. She is present when the committee reviews the film before showing, and thus gets an idea of the picture and chooses her music to fit the same. To give some idea of the pictures we use, our programs for the next five weeks are as follows:

Marguerite Clark in "Still Waters."
Wallace Reid in "Alias Mike Moran."
Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch."
"The Hoosier Schoolmaster."
"The Stream of Life."

Each Thursday we put display posters on the bulletin board of the church and also run a display advertisement in the daily papers. This, of course, keeps before the community the name of the church as well as the title of the program. The total attendance for the afternoon and evening averages between twelve and fifteen hundred. We charge no admission, but take up a free-will offering. This more than pays expenses, for the people enjoy the programs and wish to see them continued. Next year we will probably get a new machine, but there will be no difficulty in financing that, as the men in the community thoroughly believe in the idea.

Not Religious Program

Our Community Night program is in no wise a religious meeting. We neither open nor close the meeting with prayer, nor do we sing any of the church hymns. On the other hand, it is not simply a cheap five-cent movie. We try to make it a time when the entire family can come and thoroughly enjoy themselves at a good, wholesome entertainment. We do not give season tickets nor do we have any system of registering those who come. We already have more calling and follow-up work than we are able to do. There are no strings whatever to these Community Nights. Anyone, whether he has money or not, whether he is pious or otherwise inclined, is welcome as long as he is in harmony with the spirit of the entertainment. The trustees give us free use of the church, so our weekly expense is not large.

Now, what are the results? They are hard to tabulate, and yet here are some significant facts. Not for years has there been such a tide or undercurrent in favor of the church. In our calling we find people taking pride in the fact that they belong to this church and that they can invite their friends to these Community Nights. We find many eager to join and, in fact, new members come in almost faster than we can assimilate them. The Boy Scouts are eager for their work each Friday, and we are training up in this way a good corps of ushers for the church a few years hence. Last Sunday our Sunday School broke all recent records for attendance. The people of the community know that they can see a good clean movie any Friday, and whole families by the score take advantage of the fact.

New Films by Kineto

Three unusually interesting films are being produced by the Kineto Company of America, 71 W. 23d Street, New York.

One is an industrial film which shows in fine detail the size and capacity of the Wayne Oil Tank & Pump Company plant, the superior workmanship that must go into the company's products, and the high grade of material used. The film is of especial value in making clear to the layman such technical topics as the mechanics of a heavy-oil filtration system. It is probable that this picture will await the marketing of the Spirograph which is now being prepared by the Urban Motion Picture Industries, Inc. The Spirograph uses a disc record, and is claimed to be safe from fire, easy to operate, and low in price.

Another production which should find instant favor with educators is the filming of the fables of the noted French poet La Fontaine. Raymond L. Ditmars, of the New York Zoological Society, and Charles Urban, Kineto's president, are collaborating on this difficult project of picturization, the former managing the filming of the animal stories at the Bronx zoo, and the latter personally editing the films in his own laboratory. "The Evils of Gossip" and "The Hare and the Tortoise" are examples of the material with which Kineto is working, and twenty of these fables have been selected to compose the La Fontaine series, which will be entitled "Modern Truths from Old Fables."

Two other impending Kineto releases are "Boy Scouts of America" and "Swat the Fly." The Boy Scout film is especially valuable for its complete story of the visit of 301 picked Boy Scouts to the international meeting in England last year, and the film is commended by James E. West, Chief Scout Executive. "Swat the Fly" is issued in two separate editions, the popular edition to be released through theatrical mediums, and the technical edition through boards of health throughout the country.

In the May issue of Moving Picture Age the statement is made that "the Cleveland course in Visual Presentation is the first one of regulation length and conditions to be adopted by an American college or university."

Mr. Ankeney, Contributing Editor of Moving Picture Age, writes in to inform us that he has been conducting such a course for the last three years at the University of Minnesota, and that several other institutions have announced similar courses since 1918.

Solving the Farmer's Production Problems

Illinois farmers are now using motion pictures as a means of education. The Illinois Agricultural Association, the state business organization of the ninety County Farm Bureaus, has set aside a budget for the purpose of building a library of agricultural motion pictures to be distributed through the County Farm Bureau offices and rural churches and schools.

The intention is to review the agricultural films already produced and purchase copies of the best of these, and to produce others. The association already has eight pictures and is now producing a four-reel photoplay entitled "Spring Valley," based on the production and marketing problems of middle-west farmers.

The big work of the County Farm Bureau is to assist farmers in their production problems. Association officials decided that there is no better way of showing how corn-root rot, chinch bugs, Hessian fly, or the coddling moth works, and how to eradicate these diseases and pests, than to use the silver screen.

The state association handles the business problems of marketing, transportation, and legislation. Education along these lines can also be best visualized by motion pictures. The printed word, speakers' bureau, and cartoons have been used for some time to convey the message.

Each County Farm Bureau has from five to twenty local organizations, many of them meeting regularly once a month and having a program. The main opportunity for exhibition will be at these meetings, by the use of portable projectors. A number of counties already have projectors, and the indication is that most of the others are ready to purchase them if there is a worthwhile library of agricultural films to warrant the continued use of a projector.

The association intends to make the motion pictures pay their own way so that more and better pictures may be produced each year.

Another Way to Use Slides

Slide manufacturers are always looking for new outlets for commercial slides. Similarly those who use slides are also looking for ways in which they can increase advantageously the use of slides. One such line of work which may be brought out is the growing tendency of manufacturers and of associations to prepare instructional or educational slides about their business. This is along the same lines as many of the films which are put out by business concerns.

Two examples of slides for this purpose which are making the rounds of the country to the advantage of the concern putting them out are: a set of slides showing the manufacture of paint, which is supplied by the paint manufacturers' association, and one on the manufacture of paper put out by a paper manufacturer.

These slides may be obtained by anv dealer of these products. Usually this dealer arranges for their exhibition at clubs and schools. To facilitate the use of the slides by an individual who is not well acquainted with the manufacture of the product, these slides are generally accompanied by written lectures.

Work of this sort means that not one set of slides but usually large numbers of slides are prepared. Whole sets are often given to the Visual Instruction Divisions of the Extension Departments of the State Universities or other organizations distributing slides and films.

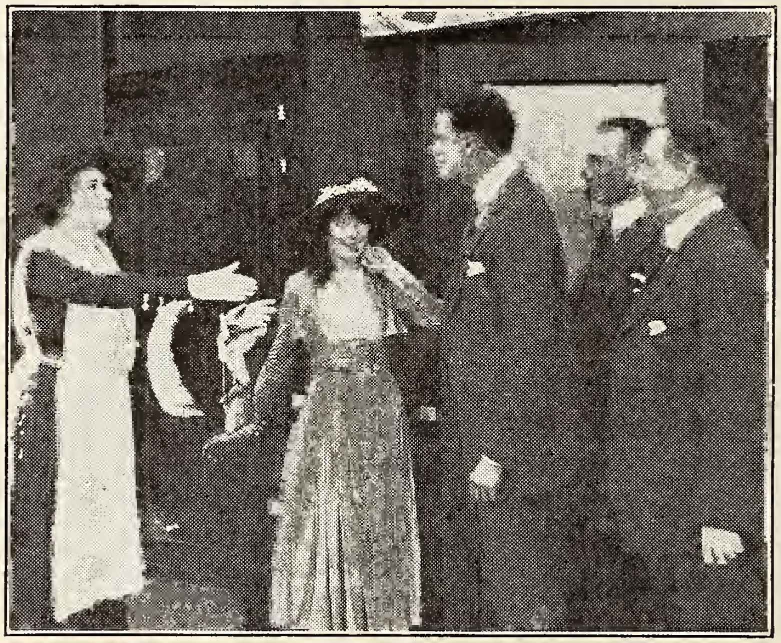
A new branch of medical science which has been gradually developing for the past fifteen years is explained in a two-reel picture under the title of the subject: "Intravenuous and Autohemic Therapy." This clinical picture was produced under the direction of Dr. Charles B. Graf of New York, who is known as an authority on the subject. Although there is a large amount of titling, this is necessary in order to clarify the processes shown in the picture, which was made for educational purposes and for showings at medical conventions. The steps essential to the proper practice of this branch of medical science, and the various ailments for which it is reputed to have healing attributes, are carefully demonstrated. John W. Semler, of 117 West 46th Street, New York City, has been appointed distributing agent for the prints.

Japan's leading steamship organization, the Toyo-Kaisen-Kaisha, gave a remarkable motion-picture showing at the City Club, Boston, Mass., on May 7th. The film shown consisted of 6,000 feet of panoramic views of Japan taken by Pathe, Inc. The audience was composed of the national members of the American Ticket and Tourists Agents Association. At frequent intervals this notable film has been shown to important groups throughout the United States.

HIGHLIGHTS

Films Reviewed by the Editor

"That Something" Scales the Heights



A dramatic moment in "That Something"

IN my editorial concerning the letter received from a non-theatrical exhibitor whose exhibitions had not been successful, I agreed with the writer in the thought that it was practically impossible to obtain an entirely clean film from which the appealing human sparkle of strong drama had not been expurgated, and that such pictures would appear only as a development of time and experience. But the statement needs amendment, for since that editorial was written I have viewed "That Something," and I know that at least one of these ideal films has already been produced.

But first let me sketch for you the story whose threads I followed with so much ingenuous pleasure:

The Boy is out of work. Spurred by his father's demand that he show that he amounts to something, the Boy has left his comfortable home with the determination to return only when he has made his mark; but the struggle to achieve has been so futile that at last he has reached the bottom, and we have just seen him leaving the lock-up after a night's free lodging there.

A smart machine approaches the curb, and a man of alert, confident bearing alights. Desperate for want of food, the Boy puts an appealing hand upon the arm of the other and says hoarsely: "I am hungry!"

The successful one inspects the youth keenly. "It isn't food you need—it's 'That Something!'" And as the failure looks his amazement the man extends to him a card and continues: "Man, go find 'That Something,' and when you've found it, come to me and thank me."

That night the Boy finds a few hours of rest in a poolroom; but while the weary body is refreshing itself the restless brain refuses to cease its convolutions. That Something! That Something! Is it religion, making the path smooth when you obey divine precepts; or love, carrying you forward in irresistible confidence to do battle for success; or ambition, impelling you to sweep aside with potent strokes the obstacles over which other men stumble and go down; or perhaps honor, which forces you to succeed for your own good name? What is it? And then the Boy seems to be looking upon himself—but the new self is not a discouraged, unemployed, battered person, but an upstanding, confident, wholesomely genuine man, who does whatever he wills, because he wills. The Boy has evolved a new motto: "I will!"

As the Boy stands at a corner the following day, still tingling with the message that has come to him, a youngster approaches whose arms are piled with large bundles. A man carelessly stumbles against the child and the bundles go flying. The Boy steps forward, gathers up the packages, and helps Bobby carry them to his destination, a nearby factory. As the Boy stands in the shipping-room the foreman steps forward to inquire his business, but a messenger comes for the foreman and he leaves the room. The sub-foreman, thinking that the Boy is a new assistant, sets him to work, and the Boy guards his words so carefully that he is soon regularly installed on the payroll. Bobby incredulously inquires how he secured his place, and the Boy replies, "That Something got it!"

Bobby's mother runs a boarding-house, and the Boy, who now wants a place to live, must needs go home with Bobby. Here the Boy meets for the second time the Girl—the first occasion being when he had rescued from drowning a child which was in her care. Without any parents, she has been sent to live with Bobby's mother, and her life as maid-of-all-work is not the happiest conceivable. The Boy, grateful for the thing which gave him the right start, is quick to inspire the Girl with the ambition to acquire "That Something," and the seed strikes rich soil, for within a few days she has left her drudgery and taken more worthwhile work with a florist.

Under the guidance of "That Something" the Boy finds himself forging ahead. The shipping-clerk is lazy and indifferent to the possibilities of his position, and only when the Boy succeeds in evolving an improved method of shipping does the clerk realize that this new man is too progressive. But the superintendent has also realized the fact, and the Boy is promoted to a position in the auditing department. Then labor troubles arise, caused by the incitations of a labor agitator, and the Boy plays a diplomatic role in showing the workmen that their interests lie in adjusting their difficulties rather than in taking radical action; and again the authorities note him as a valuable man.

And so time passes, the Boy and the Girl becoming rather more than good friends, and the Boy's father and mother worrying ceaselessly as to the welfare of their wandering son.

But conditions are never constant. The Girl becomes acquainted with the mother of the Boy, although unaware of the connection; but while in the home she sees a photograph of the Boy, and then, of course, the secret is out.

In the meantime Mr. Randolph, silent member of the firm, has returned from a foreign trip, and as he enters the office the Boy recognizes him as the man who had first told him of "That Something." The partners call in the Boy, and then he reveals his right name and thanks Randolph for the tip which proved so invaluable. And, of course, at the critical moment the Boy's mother and the Girl make their appearance, the reunion of the estranged family is effected, and the essential two discover that "That Something" can best be preserved and enhanced through the creation of a close (decidedly!) corporation.

This film is entirely professional in its appointments, as to both characters and directing; the lead is played by Charles Meredith, a tall, slim, manly chap who has been seen in many theatrical productions, and who is excellently adapted to his role; the Girl is interpreted by Margery Wilson, a black-haired, winsome beauty whose appealing loveliness will stir the heart of any self-styled unsusceptible; the parent parts are taken by William Ellingforth and Kathryn Bates, with whom the American public is familiar as the father and mother in the Edgar comedies, and the nature of the directing is self-evident in the flawlessly handled settings and scenes.

"That Something" is dedicated to the Rotary Clubs of America, but let me assure you that this fact affects the picture neither one way nor the other. The sub-title introducing Mr. Randolph carries the two explanatory words "A rotarian"; this is the extent of the propaganda, except as one might attempt to protest the high ethical tone of the production as following Rotarian precepts.

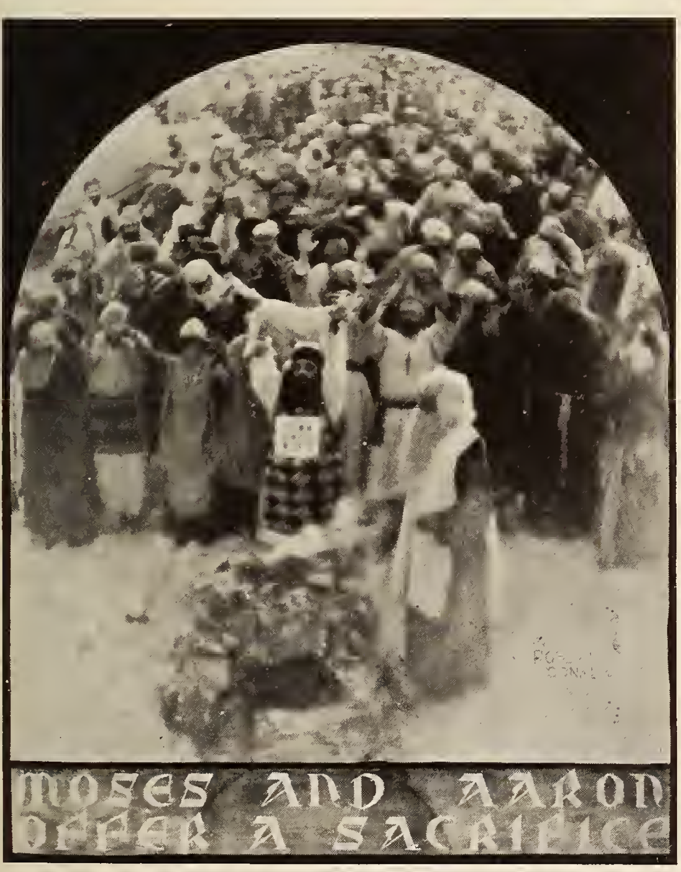
The National Motion Picture League, in mentioning "That Something," advocates that the scene where the laborers drink from the bottle be cut. My opinion is that this scene, ordinarily one to be dispensed with, is essential to the action of the story. The decision is yours. In every other respect the film is unquestioned.

"That Something" confutes permanently the contention that uncleanness is a necessary component of dramatic interest. When the projector operator, usually as anxious to effect lassitude as a Yank during his second air raid, is enthused by a film, one may expect remarkable things; and the exhibitor's only objection to "That Something" will be that it sets a precedent which he can maintain only with difficulty. I hope that every non-theatrical exhibitor will reproduce this masterly production for his audience; and I also hope that he will by his correspondence indicate to the producer and the distributor that such an epoch-making film is proportionately appreciated.

The Film-Story of the Exodus

"OUT of the House of Bondage," a vivid interpretation of the flight of the people of Israel, merits the attention of every pastor or superintendent seeking to vitalize the Biblical incidents for his church and Sunday school. The picture was produced and is distributed by the Lyceum Film Bureau, 1729 North Wells street, Chicago.

The story opens with the proclamation of Pharaoh's dread edict against the children of the land, and we see Moses' mother wisely disposing of her loved child near the spot where Pharaoh's daughter and her maidens come to bathe in the holy Nile, in the hope that the girl's heart will soften toward the infant and his life be spared. Of course the plan operates flawlessly, and the mother, lurking in the neighborhood, is found by one of the maidens and chosen as her own son's nurse. Then is shown Moses' struggle between the opportunity for kingly power and the call to succor his oppressed people—a struggle which is terminated by his killing of the cruel overseer.


MOSES AND AARON OFFER A SACRIFICE

The forty years in the wilderness past, we follow Moses as he overcomes the king and leads his people out of slavery. The appearance of the throng at the marge of the Red Sea is a particularly impressive scene, and the audience will live through these incidents in a definite way that would never be achieved by the use of mere text.

The story is clearly and artistically related, and the films rise to heights of beauty which create an almost permanent retention of the entire story in one's mind. I can still visualize, as clearly today as when I saw the film nearly a week ago, the slave scene: the foliage-covered river banks, the rippling water, the fantastically painted Egyptian boats, and the heavily laden slaves struggling across the bridge under the violent driving of the slavemasters.

One section of the picture which is to a degree unusually artistic will furnish material for careful examination before the film is used in church or Sunday school. The bathing scene, where Pharaoh's daughter and her maidens do their devotions by swimming in the sacred waters of the Nile, is most charming in its effect when viewed from across the river, and unquestionably the producer has confined himself to historical records as to the maidens' insignificant array in this and the more startling scenes that immediately follow; but my guess is that in this case most church workers will cut the film, content to deem this deviation from history a virtue rather than a fault. "Know thyself" and you are perfectly protected; "Know thy film" and you have protected your flock—which is the higher consideration.

The artistic presentation of these Biblical stories is notable, and the film held my attention throughout, my only disappointment being that just as I had settled down to a pleasingly dramatic portrayal the lights flashed up and the showing was over. I understand that the picture is to be lengthened in response to the requests of exhibitors who have already viewed it.

The film avoids possible theological contention at any point, and in furtherance of this idea no Biblical quotations are used in the sub-titles. For these reasons the picture is suitable for showing in churches of any belief, and I do not hesitate to suggest it as a film which will prove both informational and enjoyable.

A Prolonged Glimpse of Norway

TRAVELOGUES and news reels transport us momentarily to every land—and return us to our own comparatively prosaic homeland just at the moment when we are losing ourselves in the scenery of other climes, the doings of other peoples. But occasionally a foreign film company produces a picture of its own country which, taken on a worthwhile scale in an unusual number of reels, gives such a comprehensive portrayal of both country and people as to make it of marked value for any exhibition in other lands, but especially for general educational work and for vitalizing the study of geography. Such a film is "Sunlit Norway," produced by the Scandinavian Film Central, Christiania; and its distribution is handled by the Palladium Film Company, represented in the Middle West by W. J. Adams, 3314 Sunnyside avenue, Chicago.

Introductory scenes show us a summer mountain dairy located on the high plateaus of Norway and we get a good idea of the rural dairy industry. Then we see the valley of Gudbrandsdalen, one of Norway's most picturesque sections: Kvam, a prosperous community of the valley; Sell, Lom, Vaage, places celebrated in song and story; Lomseggen, a lofty mountain peak near Lake Lom; and the ancient parsonage of Lom. The picturization of the grouse hunt in Gudbrandsdalen will hold the attention of every youngster.

And then there are beautiful panoramic views of lakes, and mountains, and towns, and of innumerable places of historical interest (you know, pleasant as it would be, one cannot in limited space describe in detail a film whose program description occupied practically three pages in small type). We see Bergen, Norway's chief Atlantic port, and once a town of the famed Hanseatic League; under the caption "Interesting Events in Norway" we are shown the celebration of the Norwegian Independence Day, the demonstration of Christiania workingmen on the Socialist Labor Day, Captain Roald Amundsen preparing to leave in quest of the North Pole; we watch ski tournaments

Norway's hills are rugged and its hillside farms numerous

A charming bit of Norwegian scenery

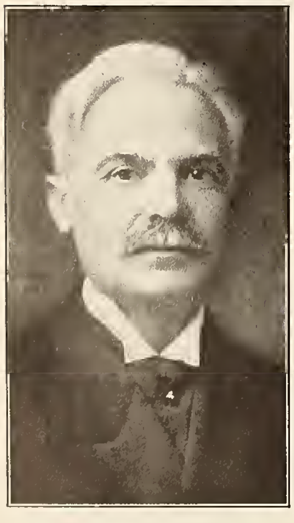
and admire the supreme prowess of the Norwegians in the sport, and we watch the plucky but vain fight of Bobby McLean of Chicago to wrest the international ice-skating championship from Oscar Mathisen of Christiania, February, 1920; we visit Fredrikstad, famous for its manufacturing and shipbuilding industry, and Fredriksvaern, considered by artists as their particular paradise, and in whose cemetery lie buried the bodies of six British and seven German sailors, washed ashore after the battle of Jutland, May, 1916. The final views of the film are of Christiania, capital of Norway.

Two arrangements of this film are now being made, one of nine reels for special exhibition purposes, and a shorter version —covering the same ground, but with briefer attention to topics of little educational interest—for school and similar purposes. The shorter film I would gladly recommend as appropriate for school, church, or any community use; in connection with school courses in geography it would be found more satisfactory, considering its length, as an after-school showing, although probably some supervisors will accomplish a double aim by filming the picture before the entire school attendance at one sitting.

Biblical and scenic films are just as susceptible as dramas to the precept "Review every film yourself before using." There is one bathing scene to which some exhibitors may object and others will not; it may have been expurgated when you see the film, but watch for it and make your own decision.

This film incidentally suggests a vast project which would be of immeasurable value in world education—an international exchanging of nation-descriptive films such as "Sunlit Norway." The possession and countrywide free distribution by each civilized nation of ten-reel authentic and comprehensive films of every other civilized nation would be of vast service in clearing the air of such notions as that the French dine only upon frogs' legs and that Germans must necessarily wear square-rimmed spectacles, and would be one step toward the ideal international union.

In Behalf of Missionary Work



Rev. C. E. Bradt, author and leading character of "The Problems of Pin-Hole Parish"

THERE are many unusual circumstances to be considered in reviewing this film. First, it is rather strictly a film for missionary purposes, and, although perfectly suitable for use with any church or Sunday-school service, will accomplish more definite results when used to complement missionary gatherings. Also, the scenario was written by the Rev. Charles Edwin Bradt, and the actors and actresses are members of a dramatic club which had produced the same play on the legitimate stage in Chicago; and the production may appear to lack the polished finesse to which audiences are accustomed in theatrical motion pictures. This explanation is necessary not as any apology, but as desirable information.

The six-reel story opens just after the new pastor and his wife have come to Pin-Hole Parish. The pastor has no interest in missions—his most vital concern is to procure an early increase in his salary—but his wife feels that the most crying duty of the church is to send missionaries into the foreign field. One of the church officers, calling at the ministerial home, becomes interested in a book on missions that the pastor's wife is reading, and the pastor thoughtlessly invites him to take it along with him, although a moment thereafter the pastor intuitively feels that his was not a wise step.

The thoughts of this missionary book, sown on fertile ground, immediately bear fruit. At a meeting of the men of the church, gathered to organize a brotherhood which the pastor has determined shall be instrumental in obtaining his coveted increase, this church officer, inspired by his newly gained information on missions, suggests that the brotherhood take up the study of the mission field. Too late the pastor realizes that the new interest has taken a firm hold upon the church people, and after a long struggle with himself he sees the true light and turns his hand to making the most of this fine opportunity for genuine service.

One leader in the church opposes the great improvement in the church accomplishments, and he resorts to all varieties of treachery to upset the good plans. But even his own family are against him, for both his son and his daughter determine to enter missionary work; and at the end of the picture he voluntarily confesses his underhanded opposition.

The dominant theme of the entire film is that "the Great Idea," once it was infused in the people of Pin-Hole Parish, spread until it had affected, not only the particular church and community, but the very ends of the earth.

"The Problems of Pin-Hole Parish" is an excellent solution of the question "How best may I visualize the missionary need before my congregation?" It will be found thoroughly clean and interesting and forceful.

The picture is produced and circulated by the World Missionary Drama League, 17 North State street, Chicago, and distributing rights are also held by New Era Films, 21 East Seventh street, Chicago.

Films on Fire Prevention

IN the past year a number of motion picture films have been produced with the idea in mind of educating the public to prevent fires. A list of these with the price and the company from which they may be obtained are here included:

America's Greatest Crime. Produced by the Thos. H. Ince Studios, Culver City, Cal. Cost of rental: not given.

The Cost of Carelessness. (1 reel.) Obtainable from Prizma, Inc., 3193 Boulevard, Jersey City, N. J. Cost of rental: not given.

"A daring picture of a forest fire taken in one of our national forests. This picture shows the various stages in making a Siwash camp and teaches a lesson in the care that must be taken by campers to prevent devastating forest fires."

Dust Explosions. (1 reel.) Obtainable from United States Department of Agriculture, Washington, D. C. Cost of rental: transportation charges only.

"Dust explosions and their results in food-grinding plants. Experiments in United States Department of Agriculture and Bureau of Mines, with dust from starch, flour, sugar, coal and sulphur. Explosions and fires in threshing machines, their causes and results, and tests of fire extinguishers to be adapted to use in machines."

Forest Fire Fighting. (1 reel.) New York State Conservation Commission film. Obtainable from Educational Film Corporation. Cost of rental: not given.

The Lesson of the Flames. Produced by the Atlas Educational Film Corporation, 63 East Adams Street, Chicago, Ill. Cost of rental: not given.

The Menace. (2 reels.) Obtainable from Universal Film Manufacturing Company. Cost of rental: transportation charges only. Fire prevention by automatic sprinklers.

What a Careless Hunter in the Woods Can Do. (1 reel.) Obtainable from United States Department of Agriculture. Cost of rental: transportation charges only.

"A forest fire started by a careless hunter, the methods of the Government's fire fighters, and the destruction of a town by the fire."

Women Fire Fighters. (Goldwyn-Bray pictograph 7005. 312 ft.) Obtainable from Bray Studios. Cost of rental: about $3.00.

This gives those produced within the past year only. Additions as they are made and films released over a year ago may be obtained by writing this office.

Using Instructional Slides
in Club, Church and School

If you cannot find slides for your special needs write our Service Department.

Developing a Slide Library

JAMES N. EMERY
Supervising Principal, Potter District, Pawtucket, R. I.

THE OLD days of the itinerant lecturer, with his portable lantern, his case of slides, and his show-bills announcing the scenic wonders of the world have passed away as a means of entertainment. They died out along with the top-buggy, the bicycle, and the roll-necked sweater. The motion picture has driven them from the entertainment field, even from the kerosene circuit, just as it has made the ten-twent'-thirt' tragedian and his troupe figures of past history.

The motion picture, too, is rolling back the curtain and beginning the prologue to a vast advance in education. Yet the lantern slide, stale as it may be as entertainment, has a tremendous field of usefulness in education which even the moving picture cannot usurp.

Under present conditions, owning an adequate library of motion-picture reels is out of the question for any but the largest towns or cities, and even the wisdom of such an investment is questionable. The films are costly, bulky, and short-lived. As things are at present it would be a poor investment for any but the largest cities to purchase an adequate library of films, unless there were several score of schools to benefit by their use. For some time films will be necessarily handled by large distributing agencies which can cover a large territory in which they can be put to widespread use.

Building up a slide library, on the other hand, presents few such difficulties. Every school of moderate size can maintain its own library of lantern slides available for instant use as much and as readily as its encyclopedia and other books of reference. The slide is comparatively inexpensive in its first cost. A permanent collection can be built up from a very modest beginning and added to at any time as funds warrant. Barring breakage the slide lasts indefinitely and can be contained in comparatively small compass.

Pawtucket is a city of some 65,000 inhabitants. Five of the grammar districts in the city have extensive collections of slides, as has the high school, and two other schools have started collections. In the Potter district we started with the Keystone set of 600 slides, with its admirable system of cross references, and its textbook by which the slides are indexed from scores of viewpoints. Some set of this type is almost necessary for a working base, in order to have the wealth of material in the slides easily available.

However, we found the set inadequate for the work which we wanted in the study of foreign countries in the upper grades. Accordingly we added 700 more from the Underwood sets on various countries of Asia, Africa, and South America, including an exhaustive treatment and complete lecture sets on Japan, India, China, Burma, Ceylon, and South and Central Africa. At the present time we are adding a number of map slides and historical slides. About 50 slides of various animals and plants were added for nature study. As funds permit, we plan to add sets on the countries of Europe and various portions of the United States that we desire to study more in

Slide Buyers' Guide

At Last Lantern Slides on FILM Rolls
Non-Inflammable
Weight of 100 Slides, 3 Oz.

Equal in results to FINE GLASS SLIDES.

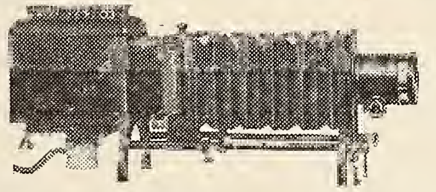
USABLE on ordinary stereopticon by means of the Touriscope attachment.

A Library of Educational Slide Films for Religious, Educational and Entertainment Purposes Now Ready.

UNDERWOOD & UNDERWOOD
Touriscope Dept.
417 Fifth Ave., New York

A MAZDA BALOPTICON
FOR EVERY NEED
Complete Line of Stereopticon Lanterns, Slides and Supplies
Slides and Lectures in great variety, loaned and sold

Write for descriptive literature.



Send for our prices on The ACME PORTABLE MOVIE

Agency for Underwood Lecture Slides now owned by Keystone View Company

Geo. W. Bond Slide Company, 4 East Lake St. Chicago, Ill.

Special Slides Made to Order

WE ARE PARTICULAR SLIDE MAKERS AND OUR WORK IS ALL HIGH GRADE. WE DO NOT UNDER ANY CIRCUMSTANCES ALLOW ANYONE TO HAVE SLIDES MADE FROM YOUR NEGATIVES.

Write for information on our

Lantern Slides, plain, toned or colored, from negatives or any form of copy. Technical Photography

LEMAN-HICKS COMPANY
2063 East Fourth St. CLEVELAND, OHIO

Slides of Agriculture

Every phase of agricultural endeavor is illustrated by slides listed in Catalog A.

A lantern specially adapted to extension uses is the "Automatic Scription."

Catalog and circular on request.

McINTOSH STEREOPTICON COMPANY
485 ATLAS BLOCK CHICAGO, ILL.

EDUCATIONAL
and
RELIGIOUS
INSTITUTIONS

will find in this new series just the material so long desired.

2 IN 1
ENTERTAINMENT
EDUCATION

Each reel contains from five to ten subjects. Issued bi-monthly. Agriculture—Industry—Travel—Science—History, etc. Copies for outright sale—no territorial restrictions.

ATLAS EDUCATIONAL FILM CO
OAK PARK (A suburb of Chicago) ILLINOIS

The Proof of the Pudding

Every religious film should convey a message of decided practical value to the church and community in which it is shown. How well the six-reel photoplay

"Problems of Pin-Hole Parish"
by Rev. Charles E. Bradt, D. D.,

drives home its striking message and story is shown by the many enthusiastic endorsements of pastors who are showing this picture in their churches. There is no one who can so quickly sense the effect of a film upon the congregation as the pastor. The proof of the pudding is in the eating. "Problems of Pin-Hole Parish" is flourishing under the acid test. **This picture will make your Summer Evening Service a big success.** Write now for a booking and particulars.

The World Missionary Drama League, Producers
17 N. STATE ST. Dept. B, 1813 Stevens Bldg. CHICAGO, ILL.

ILLUSTRATED SACRED SONGS ON FILM

WHAT OTHERS SAY:

"The Songs are wonderful."
"Caused much favorable comment."
"Every showing received enthusiastically."
"Remarkable how people sing them."
"Went off nicely, appreciated by all."
"Best closing of church movie entertainment," Etc., Etc., Etc.

Write for special proposition to

SACRED FILM PRODUCTIONS, **Producers**
1127 EAST 43rd ST. CHICAGO

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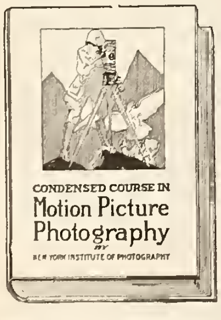
A COMPLETE COURSE



A practicable, usable, standard treatise for both the professional cinematographer and those without experience. About 500 pages—400 pages of text and 100 pages of illustrations—by **New York Institute of Photography.**

Edited by **Lieut. Carl L. Gregory, F. R. P. S.,** Chief Instructor in Cinematography for the Government Signal Corps School of Photography, at Columbia University, with special chapters by **Charles W. Hoffman,** formerly Feature-Photographer for Thanhouser, Edison, Pathe, and World Film Companies, and by **Research Specialists,** Research Laboratories of the Eastman Kodak Company.

PRICE $6.00 MONEY REFUNDED if not satisfied with this course after five days' examination.

NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. 8—145 W. 36th St., N. Y.

Also at leading dealers
Dealer's terms on request.

detail. The funds for these latter were raised entirely by pupils of the school through entertainments.

Admirable as most of the referenced sets are, we have found them lacking, at least as far as the United States is concerned, in the scenic slides and in the historical slides in all cases. The leading industries of the country are portrayed with a wealth of detail, but the making of steel, the manufacture of automobiles, the refining of sugar, by no means comprise all the geographical information we wish to convey about certain sections of the country. Slides which will give a clear idea of the physical surface of any section are not altogether easy to obtain; neither are slides dealing with historical subjects easily accessible.

Most of the "history slides," instead of dealing with the actual characters and incidents of the time, portray the ruins of some building connected with the historical incident. The house in which General Washington had his headquarters, for example, interesting as it is, or Washington's home at Mt. Vernon, is a far cry from the commanding figure of Washington himself and his ragged and gallant army of Continentals. The imagination of the average child is not developed to the point of re-creating the characters and peopling the landscape with the men and women of bygone days. Reconstructed history, the photographing of the characters in costume, has been done in but limited measure. Most of the portraits and drawings of the men of the time, from old line sketches, are so crudely done or so different from our present-day conceptions as to arouse a spirit of grotesque amusement in the minds of the youngsters which defeats its own purpose.

Our slide library, which numbers more than 1,300 items, has been built up by gradual acquisition. Besides the funds raised by entertainments and sales, nearly every graduating class in the last few years has contributed a share toward the total. These we have numbered and indexed on the lines of the original nucleus of the collection. Nearly a thousand other slides are available in the city for loan. At the close of the war the city purchased from the surplus stock of the Committee on Public Information some 600 slides of substantial historical value, illustrating various phases of the Great War. The value and interest of these will increase as time goes on.

From miscellaneous negatives in the possession of the principal we plan to increase our collection by the making of certain of our own slides, especially those illustrating various parts of the scenery of New England, and those of local activities.

Just as the lantern slide possesses the advantage over the motion picture of remaining for an indefinite time on the screen, as long as needed, so the possession of a slide library makes it possible to illustrate any point desired at pleasure, whenever it comes up in the work, even at extremely short notice. If a teacher wishes to illustrate a point which has come up in the textbook, it is but a few minutes' work to adjourn to the hall, connect up the lantern, and pick out slides illustrative of the point dwelt upon, through a fairly complete indexing system.

The film, on the other hand, must be scheduled some days, weeks, or even months in advance, and often is wanting when you need it the most. It can be rented for but a day or two, and sometimes it is impossible to get a print of the subject wanted from the nearest exchange. Once purchased, the slide is part of a permanent collection, available for use at any time.

The main drawbacks to the use of the slides are their weight and the possibility of breakage, especially in shipping or carrying from one school to another. We have used our slides for some three years, and during that time in all not more than half a dozen have been broken or cracked, only two of those beyond the possibility of

(*Continued on page* 25)

How to Use Ad Slides

Commercial Slides

DURING the post-war years slides came to be used in practically every line of business. The tendency was to advertise through every possible medium, and the dealers used all channels of help to continue the prosperous times. This abnormal period was so protracted as to allow commercial slides to become firmly entrenched as a successful advertising medium, not because the unusual situation encouraged products which had no merit, but because dealers used commercial slides and found that the investment yielded definite results.

But now, when buying has almost ceased, the tendency regarding national and local advertising has necessarily changed, for dealers are stocked with goods which will not leave the shelves, and appropriations for advertising have been sliced to a minimum. Advertising must be applied at the immediate source of business—where the consumer and the product meet; stock on the shelves must be sold to make room for fresh goods and thus permit motion of the product in its commercial channels. And in the clearing of the shelves, and in keeping the manufacturer's name and the dealer's name always together before the buying public, the use of commercial slides has proven so directly beneficial as to justify the increasing popularity of slide advertising among local dealers. With every eye focused on the screen, every mind alert to receive impressions, every body relaxed to enjoy the exhibition, the commercial slide enjoys a position achieved by no other local medium.

The wise local dealer will no more handicap the potentialities of his advertisement by using a cheap, poorly prepared slide than would a national advertiser by using a carelessly made up or illogically written advertisement in the Saturday Evening Post. Cheap advertising will, if it gets any business at all, get the cheap, temporary trade that you least desire.

Another important consideration is that the slides must be changed at reasonable intervals, or at least rotated at such intervals that they create the impression of newness. I have in mind a certain eating-place which has used month in and month out merely its own name and the line "Just a Bit Different"; and the only reaction my mind throws out when I see or think of this restaurant is, not that I might find it a refreshingly different place to take a meal (although I live in the immediate neighborhood and have eaten at every other establishment in the vicinity), but that I would find a definite mental satisfaction in seeing on the screen this restaurant's slide—with the story "just a bit different"!

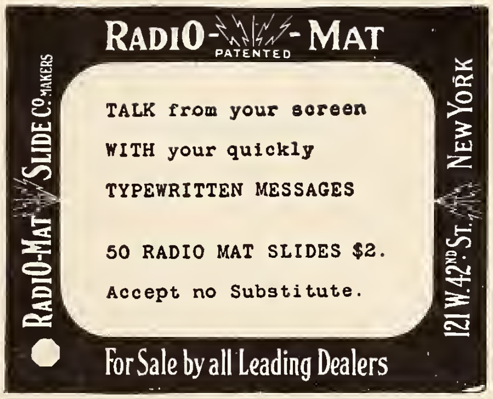
There are several methods of imprinting the dealer's name—an item which has not until recently been given the scrupulous attention its importance warrants. Hand signatures, considered in the light of legibility and the general impression upon the audience, are notable only as detriments. Insertions, both by whole names and letter by letter, are often used, although the work of inserting must be carefully done to achieve a neat effect. Many dealers prefer the slide which is imprinted as a whole, for here there is nothing to detract from the unital effectiveness of the advertisement. Also, here lies a golden opportunity for linking the manufacturer's and the dealer's names by means of a distinctive color. The manufacturers of slides believe in the increased value of the distinctive, perfectly developed slide, and every effort to accomplish finer effects in commercial slides will receive particular encouragement and co-operation from them.

Slide Buyers' Guide

Joseph Hawkes
147 West 42nd Street NEW YORK

America's Leading Specialist
in
Made To Order Slides

MY EXPERIENCE RANGES FROM SLIDES FOR AN ENTIRE GEOGRAPHICAL EXPEDITION TO AN INDUSTRIAL PRODUCT.



RADIO-MAT
PATENTED
RADIO-MAT SLIDE CO. MAKERS
NEW YORK
121 W. 42ND ST.

TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES

50 RADIO MAT SLIDES $2.
Accept no Substitute.

For Sale by all Leading Dealers

Let's Make a Slide of It!

THAT PHOTO THAT SCENE
THAT DESIGN THAT IDEA
ANYTHING

Reproduced on Slides, perfectly, artistically, promptly and economically.
CAREFUL HAND COLORING A SPECIALTY

SAM LEON & BRO.
Makers of Hi-Art Durable Lantern Slides for every purpose.
207 West 48th Street NEW YORK CITY
Send Stamp for "A Little Talk" by Thomas Bedding.

Let Me Make Your
Religious or Educational Motion Pictures
or
Make Them Yourself
At My Modern Studios
With My Guidance and Co-operation Optional.

Every Necessary Equipment for Interior and Unsurpassed Exterior Locations.

W. Lindsay Gordon, 1931 Broadway, N. Y. City
Established 1903
Director and Producer of Non-Theatrical Motion Pictures
Exclusive Release of the official 5-Reel Film, "How The Belgians Fought." Write for date and terms.

Instructional Films and Where to Get Them

New Releases of Travel, Literary, Industrial, Topical and Comedy Subjects

Films for the Church, School and Club

The following list of approved pictures, reviewed, endorsed and listed by the National Motion Picture League with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list received no comment.

(See addresses of exchanges below)

FAMILY FILMS

Recommended for Young People and Adults

That Something.* Reels, 6; producer, Herman Film Company; exchange, Empire State——Remarks: This film is dedicated to the Rotary Club of America. In part 5, cut scene where men drink from bottle.

Along the Moonbeam Trail.* Reels, 2; producer, Major Herbert M. Dowley; exchange, B. Y. S.; films through State Rights——Children dream they are in prehistoric ages, and see many huge Dinosaurs.

A Message from Mars. Reels, 5; exchange, Metro——Bert Lytell. Showing how a very selfish man was cured through a dream. In Part 1, cut scene where blind man takes bottle from pocket.

Made in Heaven. Reels, 5; exchange Goldwyn——Tom Moore, an Irish immigrant, after serving as a fireman for some time, makes a fortune through an invention. As a fireman he marries a wealthy girl to prevent her marriage to a man she does not love. The usual theme of the girl learning to care for the man who helped her is handled in a unique and interesting way.

Lavender and Old Lace. Reels, 6; producer, Renco Film Corporation; exchange, Pathe——A love story featuring Marguerite Snow. From novel of Myrtle Reed.

Working on an Idea. Reel, 1; exchange, Famous Players-Lasky Corporation——Bobby Bump's comedy cartoon.

INFORMATIONAL FILMS

One Peek Was Plenty. Reel, 1; exchange, Educational Films Corporation——Chester Outing scene. Members of the Canadian Alpine Club, with their pack horses; scenes of the Canadian Rockies, camping, mountain climbing; Assiniboine Mountain, called the American Matterhorn, etc.

On the Trek. Reel, 1; producer, Prizma; exchange, State Rights——Swaziland, South Africa, Royal Kraal of Zambodi, celebration for Crown Prince Sabluza, Prime Minister Lomivozi, Lachine chief, native dances, views of the country.

Boy Scouts of America. Reel, 1; producer, Kineto Company of America; exchange, National Exchanges. Remarks: Kineto Review No. 56. The 301 Scouts who were chosen by contest among 400,000 Boy Scouts of America, representing 101 cities in 32 states, arrive by the U. S. A. troopship Pocahontas and disembark in England; Scouts under the famous mulberry where the Declaration of American Independence was first read in England, marching into camp in the old Deer Park, Richmond-on-Thames, General Sir Alfred Codrington at the official opening of the camp, welcoming Colin H. Livingston, president B. S. A., Washington, D. C., and James E. West, chief scout executive; visiting Shakespeare's birthplace; scouts of all nations arriving for the service at Westminster Abbey, passing the British Houses of Parliament, unveiling the statue of Abraham Lincoln, at Warwick Castle, chief scout of all the world, General Sir Robert Baden Powell, at Windsor Castle, etc., farewell to England—en route for France.

Pathe Review No. 100. Reel, 1; exchange, Pathe——Scenes showing fishing for trout; how straw hats are made; sewing straw by machine to make crown and brim, dipped in glue, steamed, blocked and pressed, sewing on sweatband and ribbon, putting in lining; Novagraph ultra-rapid camera, skidding on roller skates; Ditmars, the stole martin, the bear; Pathecolor, scenic views of Glacier Park, Sun mountains, St. Mary's Lake Ford, the lake shore trail.

Biskea the Beautiful. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation——A palmy island in Algeria, date merchants arrive by caravan, camels, goats and mules, street scenes, the garrison of black from Senegal; cafes on the boulevard, French commandant and the native Caid, Arab courtesy, a desert ruler and Arabian steeds, the White Camel and horse car rarities, preparing the caravan for the desert.

Poor Butterfly. Reel, 1; producer, Prizma; exchange, State Rights——Ancestry of butterfly, cocoons, moths, specimen of wondrous beauty and design.

Skiis and Skids. Reel, 1; producer, Town and Country Film; exchange, Arrow Film Corporation——Winter sports at Lake Placid.

Peculiar Pets. Reel, 1; producer, Kineto Company of America; exchange, National Exchanges——Animal studies; ferrets as pets; mother ferret counts its young as she carries them to a place of safety. Japanese waltzing mice, pet fox, guinea pigs, smallest pony in the world, Shetland pets at home, spotted fawn, monkey and parrot, kittens and dogs.

Where the Earth Buckles and Billows. Reel, 1; producer, Globe Trots; exchange, Merit Film Corporation——Scenes of the coast cities of Peru; El Misti, one of the world's highest volcanoes; observatory to watch the stars, maintained by Harvard University at the city of Arequipa; magnificent surf display at the port of Mollendo, ocean liners unable to dock.

Pathe Review No. 99. Reel, 1; exchange, Pathe——Travelaughs, "Such Is Life in Ramblersville"; scenes of Broadway (speed camera); Novagraph slow-motion photography; simple swimming strokes, double overhand, etc.; showing how spaghetti is made, mixing water and flour, making the strings, cutting and packing; where water is wealth; scenes of Fez, Morocco, the Sultan's guard, etc.

Alexandria. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky——Chief seaport of modern Egypt; site of famous Pharos or lighthouse, one of seven wonders of the world; along the harbor; modern police; Hotel Place Mehemet Ali; Bourse and Stock Exchange; boy scouts; views over city atop a minaret; Pompey's Pillar; two excavated sphinxes; street and midday.

Charles Urban's Movie Chat No. 62. Reel, 1; producer, Kineto Company of America; exchange, State Rights——Scenes of Suez Canal; Port Said; river life on the Nile; scenes near Cairo; the great bridge Kasr-E-Nil; camels; unique sailboats; primitive method of irrigation; tombs of former rulers of Egypt; pyramids; sunset on the Nile.

(*Continued on page* 32)

Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical film directory, which every subscriber has, pages 12 to 19 inclusive.

Metro Pictures Corp.,
1476 Broadway, New York City

Arrow Film Co.,
220 W. 42nd St., New York City

C. B. C. Film Sales,
....

Federated Film Exchanges of America.
806 S. Wabash Ave., Chicago

Beseler Educational Film Co.,
71 W. 23d Street, New York City.

Educational Films Corp.,
729 7th Avenue, New York City.

Eskay-Harris Film Co.,
126 W. 46th Street, New York City.

Famous Players-Lasky Corp.,
729 7th Avenue, New York City.

First National Exhibitors,
6 W. 48th Street, New York City.

Goldwyn Dist. Corp.,
469 5th Avenue, New York City.

Gaumont Film Company,
101 West 42nd Street, New York City.

International Church Film Corp.,
920 Broadway, New York City.

Kineto Co. of America, Inc.,
71 W. 23d Street, New York City.

Merit Film Co.,
126 W. 46th St., New York City.

National Exchanges, Inc.,
398 5th Avenue, New York City.

Palladium Film Co.,
c/o W. J. Adams, 5007 North Sawyer Ave., Chicago.

Pathe, Inc.,
1600 Broadway, New York City.

Prizma, Inc.,
71 W. 23d Street, New York City.

Robertson-Cole Distributing Corp.,
1600 Broadway, New York City.

Select Pictures Corp.,
126 W. 46th St., New York City.

Selznick Pictures Corp.,
728 7th Avenue, New York City.

States Rights Exchange,
(Write to producer.)

Universal Film Exchange, Inc.,
1600 Broadway, New York City.

Vitagraph Exchange,
469 Fifth Ave., New York City.

Worcester Film Corp.,
145 W. 45th Street, New York City.

Visual Instruction in the Schoolroom

(*Continued from page* 12)

inoffensive statement such as "This picture is furnished by the courtesy of ———." Industrials produced for dealers and intended purely for sales conventions usually do not merit the serious consideration of the teacher. Those industrial pictures that are satisfactory could be used most generously in trades and shop courses, in commercial and economics classes, or in the "assembly movie program."

History, language, and literature may not be so easily presented by way of film, although the present supply includes features with plots based upon legends, historical facts, or works of literature. There are The Pied Piper of Hamlin, Julius Caesar, Quo Vadis, The Fall of Troy, Story of Plymouth Rock, Ride of Paul Revere, Les Miserables, Tale of Two Cities, Evangeline, Life of Lincoln, Tom Sawyer, Huckleberry Finn, Mill on the Floss, Enoch Arden, Rip Van Winkle, Cinderella, Seven Swans, Snow White, The Crisis, Birth of a Nation, Hoosier Schoolmaster, Last of the Mohicans, Robin Hood, Romeo and Juliet, Macbeth, King Lear, Prince and the Pauper, Othello, Last Days of Pompeii, Vanity Fair, Scrooge, and Winter's Tale; and a much longer list could be added. Something suited to every class in the entire twelve grades of the primary, intermediate, and junior and senior high schools can be found in the list enumerated above. Perhaps every one of these screen versions is full of anachronisms; no doubt but that the director overemphasized certain dramatic situations, ignored others more important, and possibly introduced some scenes and situations in the picture that never entered the mind of the author nor could possibly be found in the original text. These incongruities may prove to be the very things that will provoke class discussions and bring out original interpretations of the pupils themselves. The chief merit of film studies may repose not so much in their immediate cultural value as in their power to motivate and vitalize the recitations.

Recently "The Fall of Troy" was exhibited at one of the regular weekly assembly periods in which motion pictures are a part. Some Latin and history students challenged the authenticity of the scenes and the development of the plot. To substantiate or refute various argument, Virgil's Aeneid and history references were searched with avidity. Pupils displayed a new interest which manifested itself even to the least energetic individual in the class. The whole atmosphere of the course was invigorated merely because the motionture director put a modern harness on an ancient war horse or committed some other error.

All classics are not equally acceptable for the screen. Some lack action, atmosphere, interest, and others do not possess that peculiar quality film folk call "punch." Some classics are beautiful only as fine diction, others are so highly imaginative that a film presentation, elaborate though it might be, would be only a feeble attempt to materialize the intangible. The student of literature may never see with his physical eye those pictures the text describes for his mental eye. He may see more classics screened, but there will always be those thoughts too sublime for dramatization.

Another type of film available for school use may be called propaganda. Health, civic-improvement, thrift, conservation, and safety-first subjects come in this class. The Red Cross, Public Health Service, and Federal and state departments supply material of this type. For instance, the U. S. Department of Agriculture disseminates information concerning plant and animal diseases, insect pests, forest-fire control, food production, markets, and what not by propaganda film. Very little of it is prepared especially for schools, yet practically all

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of it may be used by some class in the school system. The U. S. Department of Agriculture Circular 114 contains a list of the films that are available for public use.

If we grant that none of the above-mentioned film has been prepared with the school needs in mind, there are listed in our present film catalogues numerous reels that have been produced under the direction of school teachers, college professors, and specialists in some particular field of education. Viewed in the light of entertainment these subjects will not rank with Wallace Reid nor Bill Hart features, but they do have the merit of a plan and purpose behind each one. Some early attempts were made by the Lincoln-Parker Company. The Appleton Company at one time announced their intention to correlate their textbooks with especially prepared film, and a few reels have been made. The Ford Motor Company has forty reels prepared as a nucleus around which Mr. Ford planned to build a vast educational-film library which would compare in scope with the great libraries endowed by the late Mr. Carnegie. The Society for Visual Education, Inc., is at work preparing its "School Film" and has a quantity ready for distribution. Each is prepared by school men who have had professional training and teaching experience. This alone merits the earnest consideration of teachers and supervisors. Nearly every reel is accompanied by study and lesson plans enabling the teacher to present the film lesson with the greatest amount of efficiency at the least expenditure of energy.

Thus, with all the array of informationals, industrials, classics, propaganda, and educational film a school supervisor may give visual-instruction methods a trial if he is so inclined and is sufficiently determined that the demand for hard work will not deter him. If he is wise he will make a very careful selection and choose a few films that fit into the course of study as closely as is possible. He will have a plan and a purpose for every film study. He will use every effort to correlate film with the actual classroom work. He will follow up the film with some definite exercise on the part of the pupils, remembering that an educational process does not consist solely in impression, but is completed only when there is expression as well.

He will soon discover that a great danger is always imminent, especially if he himself becomes lax and indifferent. After the novelty has passed, interest may wane. The temptation to give a picture show rather than teach a lesson becomes very strong. The lack of preparation or a lesson plan with which to guide the whole project may resolve it into a poor substitute for a free picture show.

The day has not yet arrived when complete courses of study have been perfected. We may never expect the time to come when the personality of the teacher can be completely separated from the pupil. Even the most enthusiastic will not grant that film texts will ever completely supplant textbooks. Until carefully worked-out film courses are standardized the pertinent value of the film work will continue to repose in its power to supplement, vitalize, and motivate the conventional course of study. Of course the first and foremost function of the school is to train and teach rather than amuse and entertain. This is a good test to apply to any school activity, whether it be athletics, forensics, dramatics, economics, or mathematics. Motion-picture activities are no exception. If this test is applied to thousands of film subjects most of them will be rejected, but many others will be retained. No one other than the teacher is competent to pass judgment upon educational

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values; nor is the teacher sure until he works with the pupils in the classroom.

The compilers of the film catalogues have done the preliminary work. Film manufacturers cannot be expected to produce film indefinitely if the schools do not even give them a fair trial, especially as the theatrical business is far more lucrative. When the schools create the demand the limitations will be those of consumption rather than production. We have come to the place where future progress is dependent upon the teacher.

To make advance the teacher should gain experience in the technique of visual presentation. He should study the problem by practice; theory alone is not sufficient. Experience can be had by action, not words; by doing, not debating. Here are the films; there is the teacher; yonder stand the pupils. The problem is adaptation. Who will solve the problem if the teacher will not or does not?

Developing a Slide Library

(*Continued from page* 20)

repair. Practically all of those cases resulted from accidents. Two slides were knocked from the stand to the floor and broken into fragments. Others were repaired, and made nearly as good as new.

If the emulsion has not been broken new coverglasses and binders at a trifling sum will often make the slide usable for years, with the cracks hardly showing on the screen. If the plate itself has not been damaged, the slide may be made as good as new by putting on new coverglass and binders, a simple and rapid operation. A supply of these should always be kept on hand for repairs.

When not in use we keep our slides in a cabinet containing drawers each holding 50 slides, with cardboard partitions separating each slide. Boxes made in similar style containing some 75 or 80 slides, specially made for this purpose, provide for safe carriage when the slides go traveling. For use in the city these boxes have been fitted with a heavy metal handle, securely bolted through the top cover with short stove-bolts (not screwed into the top). Hinged clasps, and, to make things doubly secure, a leather strap round the box, make the danger of breakage from this source negligible with ordinarily careful handling.

I cannot leave the subject without a few words regarding the transparent gelatin slide, which we find most useful for work in the hall. On these may be printed brief summaries of the important points we wish to impress upon the class. These slides make a more vivid impression upon the minds of the auditors than the printed page of the text. They can be used for topical outlines, brief summaries which it may be desirable for the class to remember, diagrams, announcements, and a score of uses which will suggest themselves to the teacher.

A piece of transparent gelatin, either colorless or tinted, is cut the size of the slide, 3¼x4, and placed between a folded sheet of carbon paper. Placed in the typewriter, it is possible to include as many as 50 or 60 words on one slide. Lacking a typewriter, a smooth stylus, crochet-hook, or even a hard pencil may be used to make the lettering or lines, even tracing outline pictures or diagrams. The celluloid is removed from the carbon paper, placed between two coverglasses, with the usual mask, and bound up like any slide. These will keep indefinitely, and may be stored away like any slide. If your supply of coverglass is limited, a substantial hinge of tough paper may be made at the bottom, and a tiny bit of paper gummed to hold the top together. When through with your temporary use, the gelatin may be

(*Continued on page* 28)

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ST. PAUL
International Church Film Corporation of the Northwest,
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KANSAS CITY
International Church Film Corporation of Missouri,
403 Railway Exchange Bldg.

DENVER
Rocky Mountain International Church Film Corporation,
210 West 13th Avenue.

DALLAS
International Church Film Company of Texas,
1920 Main Street.

SEATTLE
Stixrud Brothers,
424 University Street.

NEW YORK CITY
International Church Film Service of New York,
71 West 23rd Street.

BOSTON
International Church Film Corporation of New England,
25 Broadway.

ALBANY
International Church Film Corporation of Eastern New York,
4 Clinton Avenue.

WASHINGTON, D. C.
Graphoscope Service Company, Washington, Inc.,
1004 Eye Street, N. W.

PITTSBURGH
Graphoscope Service Company, Pittsburgh, Inc.,
933 Liberty Avenue.

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---- Reels on --------------------------
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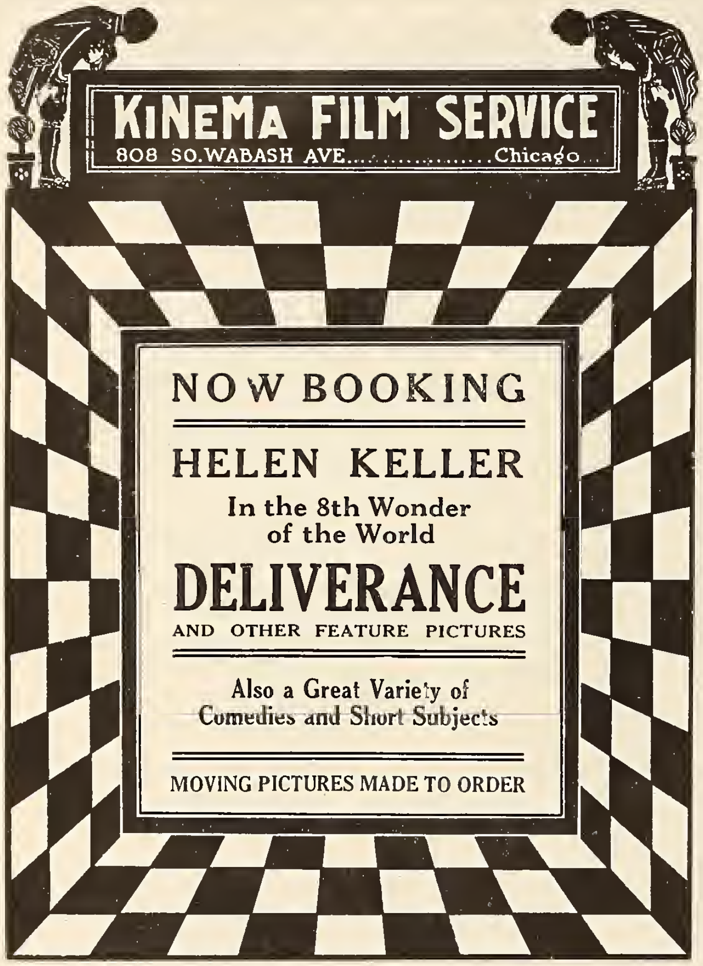
Address --



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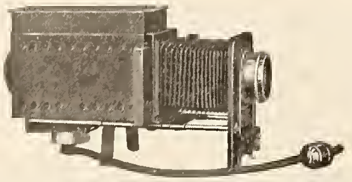

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Instructional Productions
of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Burton Holmes on the Galata Bridge

In the Paramount-Burton Holmes travel picture released May 8 we visit the famous Galata Bridge, which spans the Golden Horn from Stamboul to Galata. Over this the main artery of travel in Constantinople passes a motley throng—Turks, French and Italian soldiers, British Indian ghurkas, peddlers, porters, Greeks, Armenians, Punjabis; a cosmopolitan, picturesque medley, hurrying to and fro and paying toli to the toll-takers as they pass. Perhaps most interesting to the stranger are the porters, called "hamals," who trudge along under enormous burdens. And ships from Italy, Greece, Egypt —in fact, from all over the world of commerce—may be seen at the wharves as you gaze over the waters of the Golden Horn.

Ford Portrays "Landmarks of the American Revolution"

Two Ford Educational Library releases are combined on the topic "Landmarks of the American Revolution," an excellent picturization of historical localities with which all Americans cannot be too familiar.

In Part I we see Old North Church, from whose steeple the lantern signals were flashed to Paul Revere; we view the route of his ride by way of an animated diagram; we visit Lexington and the Hancock House. In Boston we see Faneuil Hall, King's Chapel, Old South Meeting House, the Massacre Monument, "T" Wharf, Beacon Hill, and the memorial to Paul Revere. At Cambridge there are other historical sights, such as the Washington Elm, Bunker Hill Monument, and Copp's Burying Ground.

Part II takes us farther afield in the New England states. At Concord we visit Wright's Tavern and Old North Bridge, and we see the graves of the British soldiers and the statue commemorating the Concord Minute Men; at Philadelphia we inspect Independence Hall and also run out to Valley Forge; and we stop, too, at New York and Mount Vernon. The film concludes with a description of Revolutionary flags from the first one used to the flag made by Betsy Ross.

The picture is released through Federated Film Exchanges of America, Inc.

Kinogram Shows Antics, Artists, and Ambassadors

In Kinogram No. 2039, released by Educational, we see the first attempt to break a marine workers' strike by sending a vessel to sea with a non-union crew. Pictures are shown of George Kelly, who is waging a hot battle with "Babe" Ruth for the home-run championship. In a glimpse of San Francisco we see the children's gay pageant in honor of Luther Burbank's 73d birthday, and then in New York a view of the Salvation Army's great service in caring for homeless babies. We see Secretary of the Navy Denby on a visit to the Great Lakes Naval Training Station, and watch the new recruits as they pass in review. Frolics of the Harvard collegians, an exhibition of the work of the former Gertrude Vanderbilt, now a famous sculptress, and the departure for England of Colonel Harvey, new ambassador to the Court of St. James, are other items of this film.

International Carries "Lest You Forget" Message

International News No. 30, released by Universal, brings to us a message that is well worth attention—views of our wounded soldiers, accompanied by the very appropriate suggestion that we continue to besiege our congressmen with letters until the ex-service men have received justice.

There are pictures of President Harding talking over the new telephone line to Cuba with Cuba's president in Havana. We see flashes of the opening American League game, in which the Yankees defeat the Athletics, and of the game between Brooklyn and Boston. Wash-day at Nice, France, gives us a new phase of the noted resort. Some thrilling scenes are shown of the bombing of the old battleship Indiana, now used as a target for aerial marksmen in the waters off Norfolk, Va.

New Department of Agriculture Film

The United States Department of Agriculture has collaborated with Tuskegee Institute and Alabama Polytechnic Institute in the production of a film which shows how the negro farmer of the South is becoming a more prosperous and contented citizen through the influence of agricultural-extension service.

The picture, of two reels, is entitled "Helping Negroes to Become Better Farmers and Homemakers." We trace the experiences of Tom Collins, a typical negro farmer who is brought in touch with agricultural-extension work through his discovery that the boll weevil is ravaging his cottonfields. The county agent shows Tom how to raise cotton without boll-weevil trouble and how to rotate his crops. The appointment of negroes, both men and women, as extension workers is also pictured. An interesting feature of the work portrayed by the film is the movable school which carries instruction in farming and home work directly to the farms.

This picture will be distributed through the distribution system of the Department of Agriculture and through co-operating state institutions, or copies may be purchased at the actual cost of manufacturing.

Smoothing the Immigrant's Road

The immigrants detained at Ellis Island have several degrees more dismal a wait than did overseas men who were restlessly awaiting the homeward-bound boat; at least we had clean quarters and food, and we knew in general what was ahead of us, although it seemed ages ahead. But the immigrants, crowded into filthy quarters, and facing an experience paralleled by nothing in their past existences, are at least enjoying now, thanks to a group of prominent producers, programs of moving pictures which help to brighten their preliminary glimpse of the Land of Promise.

Famous Players-Lasky, Universal, Select Pictures, Pathe, Vitagraph, Goldwyn, Fox, First National, and Metro are some of the producing companies which have donated the use of films in this worthy cause. The idea was developed as a part of the Y. M. C. A. Americanism program, and the National Board of Review has cooperated in selecting films for the information and entertainment of the bewildered foreigners. The delighted interest of the audience, and the enthusiastic discussions which always follow the exhibitions, are proof sufficient of the value of the work in raising dejected spirits and maintaining high ideals.

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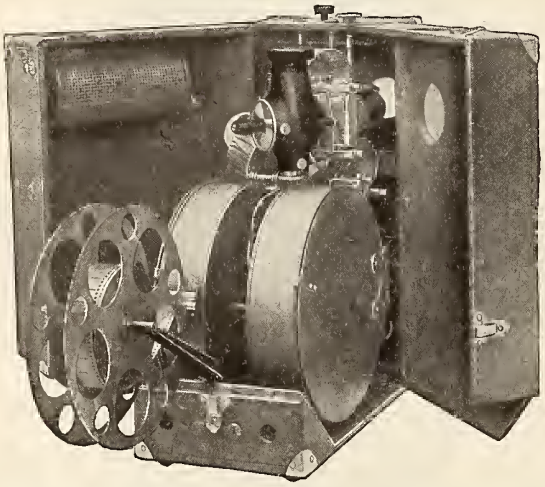

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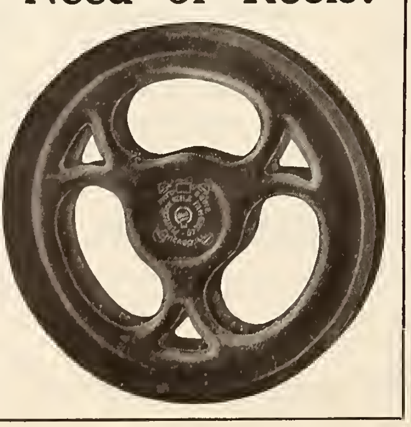

Developing a Slide Library

(*Continued from page 25*)

removed and another quickly substituted, and the first one put away for further use if desired.

If your announcement or wording is but temporary, the gelatin may be used several times by wiping off the lettering with a *dry* piece of cloth, cotton waste, or tissue paper (never use a damp cloth or your gelatin will be spoiled).

Nearly all our slides are plain. While some beautifully colored slides are on the market, we find that the cost is nearly twice that of the plain slide, and the value of the latter for teaching purposes is nearly as great. The average plain slide costs in the neighborhood of 50 cents. Colored slides cost double this amount, and in many cases even more. Of course for purposes such as the teaching of botany, biology, and the like, the colors of plants, flowers, or birds are indispensable, and in that case the colored slides must be relied upon. For geography, however, in most instances the plain slides are fully as satisfactory.

In this article I have spoken entirely from the viewpoint of possessing a permanent library for continual reference. For schools that do not care to go to this expense, sets of slides can be rented at very reasonable prices, plus the transportation each way. The pamphlet "1001 Films," published by Moving Picture Age, gives a very complete list of firms which rent and sell slides, and this list has been of much value in solving our own problems.

Slide and film—each has its place. The school which wishes to get the most out of visual instruction will use both judiciously, not forgetting the use of a good textbook in connection with the work.

A Combined Camera and Projector

The Aladdin Jr. Camera and Projector is claimed to be the answer to a demand which has existed for several years: the demand for a compact machine which will take pictures and project them, all at a reasonable cost.

Aladdin Jr. is 10 inches high, 14½ inches long, 8 inches deep, and its weight is about 12 pounds; the disc is 9 inches in diameter and contains film for approximately 3 minutes of projection. Screen pictures 30x38 are sharp and clear at 15 feet, dependent on the focal length of the lens.

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6 Reels
PROBLEMS OF PINHOLE PARISH
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THE CHOSEN PRINCE
8 Reels
PARENTAGE
7 Reels
A TRIP THROUGH CHINA
5 Reels
LITTLE JIMMY'S PRAYER
2 Reels
AFTER THE FALL
4 Reels

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THE NEW ERA FILMS

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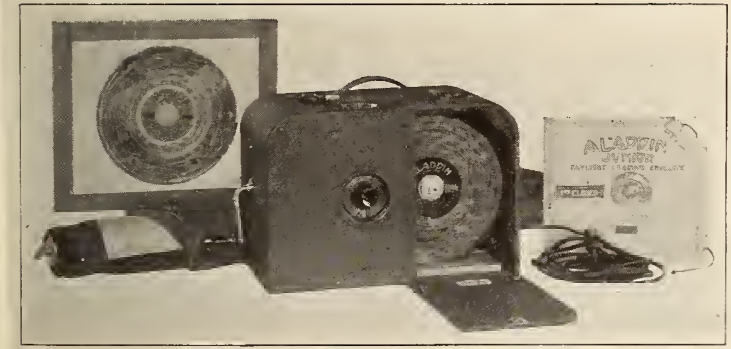
Agents for the Zenith and National Projectors. Demonstrations on Request.



The complete outfit

tion. The light system is from the National Lamp Works and operates directly from a 110-volt lighting circuit. The shutter on various models has adjustable openings manipulated from the outside.

A daylight negative-loading envelope has been perfected, and also a tinting machine which will allow the user to tint his films as he likes. The machine can be operated clockwise or anti-clockwise at will without throwing any levers. With only the usual 10x12 tank or trays and the Aladdin printing frame Aladdin Jr. will permit anyone to produce motion pictures for entertainment or commercial purposes.

The Aladdin Jr. Camera and Projector is produced and distributed by the Pictures Development Company, 226 Nasby Building, Toledo, Ohio.

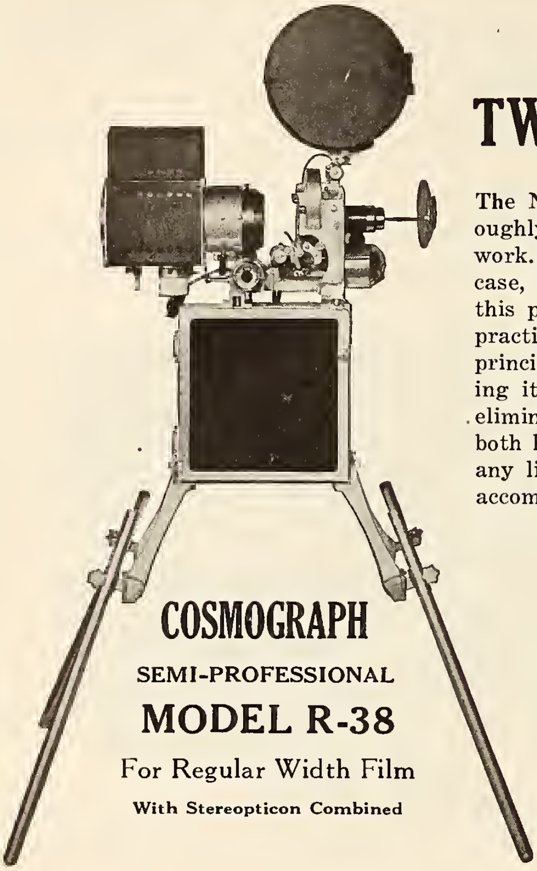
The Western Electric Company, 195 Broadway, New York City, announces that it has a number of excellent educational and welfare films ready for distribution to any organizations or individuals interested. There are no charges except the transportation fees, and the only conditions are that application for the films wanted must be made at least two weeks before the date of the exhibition, and that the films must be properly handled and returned in good condition. The pictures now available are: "The Land of the White Cedar"; "Cedar Camps in Cloudland"; "Far Western Cedar Trails"; "Pole-Pushers of Puget Sound"; "Pillars of the Sky"; "Concerning Crossarms"; "A Concrete Example"; "The Go-Getter"; "Keeping Fit"; "Making Telephones in Tokyo"; "Forging the Links of Fellowship"; "Telephone Inventors of Today"; "Inside the Big Fence," and "A Square Deal for His Wife."

Practical Class Demonstration in Visual Instruction

On May 18th at the American Museum of Natural History, New York City, the Bureau of Public Lectures of the Board of Education of the City of New York, in co-operation with the Visual Instruction Association, gave a public showing and class demonstration in visual instruction.

A geographical lesson included a Kineto film, "The Panama Canal," in combination with colored slides. Longfellow's "Bells of Atri" with a motion picture on that subject comprised a literary reading and lesson. The final demonstration was a class lesson in biology from the Washington Irving High School with a motion picture and slides on "Circulation of the Blood." After this a general round-table discussion on visual-instruction topics and potentialities was conducted.

J. M. Leaverton, president of the Lea-Bel Company, producers of non-theatrical films, announces that his concern has moved its offices from 64 West Randolph Street to 804 South Wabash Avenue, Chicago.



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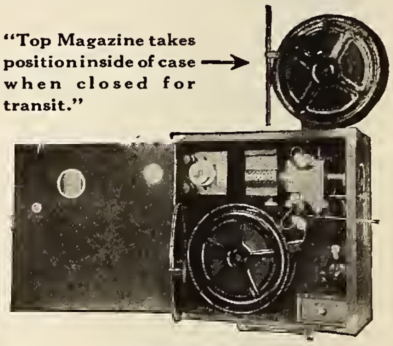

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Model R-40

The New Semi-Professional Model R-38 is a suitable Motion Picture Projector for permanent installations in large auditoriums, lecture halls, or medium size theatres, etc., capable of meeting the most exacting requirements for projecting motion pictures and lantern slides and at the same time light enough to be classed as a portable machine. Illumination 400 to 1000 watt movie lamp as required.

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FILM BUILDING
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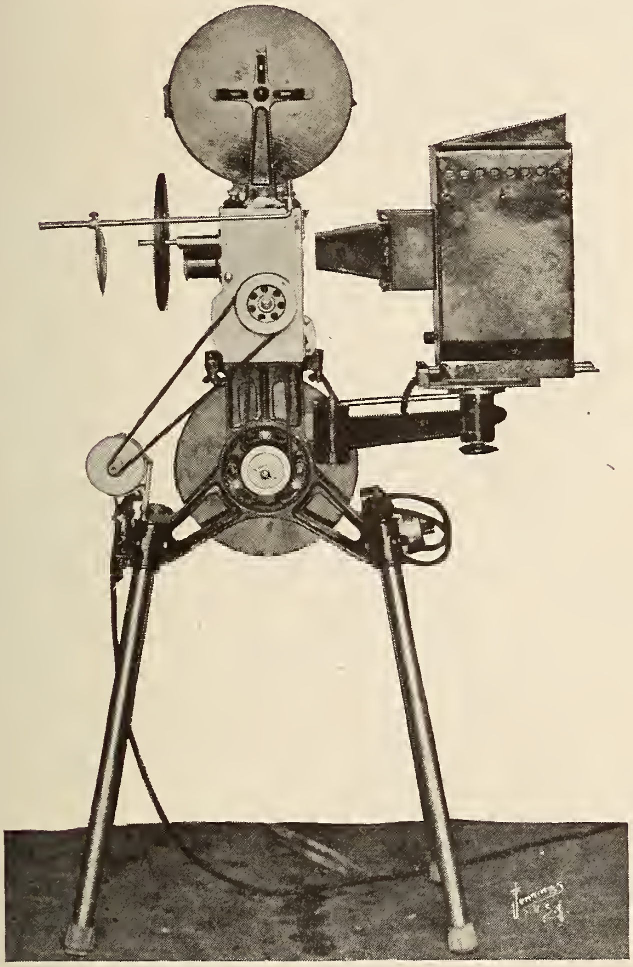

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The Single Shaft Drive gives a constant sliding motion reducing vibration to a minimum and producing pictures of greatest distinctness.

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An exclusive device makes a Lamp adjustment in the *Burwood* easy and accurate.

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This machine represents a definite advance in the science of projection. It has all the standard facilities of other machines plus several new and original features which make it the simplest as well as the most suited for diversified uses.

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It is light, compact, durable, practical, uses standard size reels and film.

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"The picture is comprehensive as to action and accurate in detail—it maintains a feeling of delicacy and reverence for the events it pictures."—Visual Education.

Organization of the Kinema Film Service is now announced, its incorporators being James Jankowski, former manager of the Matre Film Library, and Alfred V. Ciminello, recently Chicago branch manager of the Catholic Art Association. The new enterprise proposes to instal projectors, conduct exhibitions, rent projectors and films, and produce films and slides. Offices of Kinema Film Service are at 808 S. Wabash Avenue, Chicago.

The formation of a system of non-theatrical film exchanges in all key cities of the United States, and with branches at intermediate points, has recently been completed. This national system of exchanges, called National Non-Theatrical Motion Pictures, Inc., will distribute educational, industrial, and selected entertainment films to schools, churches, and all other non-theatrical exhibitors. Harry Levey, of the Harry Levey Service Corporation, is the founder and president of the new organization.

New Era Films announces that it has opened a branch office at 3405 Olive Street, St. Louis, in order to take care of its subscribers in southern Illinois and Missouri. Mr. E. J. Sellard, who has been in charge of the service department at the home office, is to be associated with Mr. Arthur Lausnar in managing the new office at St. Louis.

A Des Moines office has also been established. New Era Films has bought out the Church & School Moving Picture Bureau, and on June 15 this will become a branch office of the Chicago concern. Mr. Harry Wellington, secretary of New Era Films, in association with Mr. E. F. Biddle, former manager of the Church & School Moving Picture Bureau, is to manage the new branch office.

Instructional Films and Where to Get Them

(*Continued from page 22*)

The Ice and Snow. Reel, 1; exchange, Beseler Educational Film Company——Geology. Rain drops passing through the highest atmosphere, where the temperature is slightly below 32 degrees—the freezing point—freezes into snow flakes; snow flakes are formed of snow crystals; although varying in shape, they all resemble a six-pointed star; during the process of freezing the water expands (scene showing how bottle breaks); when once frozen the ice contracts; water, through the process of freezing, lessens in density and the ice floats; two pieces of ice will join when closely pressed together; piece of wire, weighed at both ends, cuts its way through a block of ice without leaving any sign of a break; scenes of winter sports.

Kinograms. Reel, 1; producer, First National; exchange, Educational Films Corporation——Baltimore, Md., last rites for Cardinal Gibbons; Texas, famous cavalry organized in 1855; Chicago, Ill., ruins of fireworks blast; Cambridge, Mass., pigskin chasers get early start, football team; Paris, King of Sweden at Elysees Palace; Marfa, Texas, auto supplants pony for cowboy to rope cattle; Washington, D. C., President Harding with newspaper reporters at White House.

International News No. 27. Reel, 1; exchange, Universal——Oxford, England, Queen Mary gets college degree; San Francisco, Cal., Chinese children in parade; Valence, France, President Millerand inspects French towns, welcomed at Lyons, etc.; New York City, Professor Albert Einstein and Dr. Weizermann, scientists and Zionist leaders; Bowie, Md., horse race; Duesseldorf, Germany, Allied officers reviewing the army of occupation.

Pathe News No. 29. Reel, 1: exchange, Pathe——Paris, Marshal Foch reviews boys at gymnastic schools; New York City observes War Entry Day, celebrating the 55th anniversary of the founding of the G. A. R.; Washington, D. C., President Harding plays golf for the first time on public links; Berlin, Germany, approves policy of Foreign Minister Simons at London conference; Brooklyn, N. Y., new method of salvaging ship, giant pumps used in salvaging the steamer Bermudez; Pasadena, Cal., scenes of ostrich farm; Washington, D. C., Samuel Gompers heads delegation of A. F. of L. pleading pardon for political prisoners; military drilling of cadets at State School for Deaf.

The Chilkat Cubs. Reel, 1; exchange, Educational Films Corporation——Robert C. Bruce scenic. A study of the home

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life of "Woof" and "Wow," two black bear cubs who lived alone in the famous Chilkat Valley of Alaska.

Worms and Eshinoderms. Reel, 1; exchange, Beseler Educational Film Company——The denizens of the deep are caught by a net dragged over the bottom of the sea, the net is drawn up after a successful drag, captives of the net, specimens kept for study, after being carefully washed in salt water, are placed in separate tanks in which sea water is constantly changing. The Serpula are worms which live in calcareous tubes which they construct; the Bonellia is a sea worm and attains a length of eighteen feet; Sea Urchin is covered with prickles, which make him look like a chestnut burr; the starfish moves by means of five arms, each equipped with about 100 suckers; the Ophiura, or Brittle Star, belongs to the Soure family as the starfish; Rose Feather Star (Genus Comatlua or Antedon) belongs to the class known as Crinoids or Sea Lilies.

Kinograms No. 2031. Reel, 1; exchange, Educational Films Corporation——New York City, celebrating anniversary of entering war; yachting season opens on the Riviera; religious dance of Yaqui Indians near Tucson, Arizona; John Drinkwater sails for Europe; Lithuanian exiles return to homeland; President Harding plays golf on public links; Syracuse, varsity crew out to win another battle; Fort Bliss, Mary Garden reviews soldiers; steel workers perform mid-air stunts on building in 57th street, New York.

Kinograms No. 2032. Reel, 1; exchange, Educational Films Corporation——Washington, D. C., opening of direct telephone service between United States and Cuba; Brooklyn, N. Y., "Yankees" beat "Dodgers;" launching of ship in which Donald B. MacMillan will sail to the far north; Washington, D. C., members of Salvation Army call on President Harding; Chicago, circus parade; New York City, elephant hoisted aboard ship; New York City, Rene Viviani, Governor Miller, and Colonel J. T. Delaney review the 27th division in Central Park.

Pathe News No. 30. Reel, 1; exchange, Pathe——New York City, Rene Viviani reviews the Provisional Regiment of the New York National Guard, decorating Col. Edward Olmstead of the 27th Division with the insignia of Legion of Honor; Washington, D. C., 67th Congress opens; President Harding exchanges greeting with President Menocal of Cuba; Liverpool, England, the Grand National horse race; Philadelphia, repairing statue of William Penn on top of City Hall; Paris, France, comfortable device for saving lives at sea; Washington, D. C., Salvation Army at White House; Putham, England, the R-33, giant British airship.

Pathe News No. 31. Reel, 1; exchange, Pathe——New York City, Cardinal Dougherty is welcomed by church dignitaries and city officials; Scotland, blowing up the sunken Campania; Washington, D. C., President Harding attends ball game; New York City, scenes at polo grounds; Belfort, France, vertically raising airship; Washington, D. C., "Uncle Joe" Cannon in unique headgear; New York City, Dan Carone leaps from Brooklyn Bridge and lives to tell about it; South Wales, coal miner strike; Langley Field, Va., U. S. S. Indiana as target for airplane practice.

International News No. 29. Reel, 1; exchange, Universal——Trieste, Italy, celebrating the restoration of the city to Italian territory; New York City, Rene Viviani reviews the 27th division, with Governor Miller and Colonel Delaney; Brookland, England, new British auto race track opened; Watertown, Mass., new 16-inch gun inspected; New York City, elephant shipped to Berlin zoo; New York City, big-league clubs open baseball season of 1921, Babe Ruth and "Home Run" Baker; Rawalpindi, India, camel corps mobilize, state procession of elephants in honor of .English visitors; Washington, D. C., opening of the 67th Congress.

An Eskimotion Picture. Reel, 1; exchange, Educational Films Corporation——Hudson Bay Travel Series. Southeast of the North Pole, life among the Esquimaux, a summer costume, reforms introduced by missionaries, washing, a Baffin Land wedding, starting southwest in canoes, Burnt Wood Postage, women scraping hides of animals, making clothes, getting little Johnny ready for school, herd of buffalo.

Rejuvenated Mexico. Reel, 1; producer, Kineto; exchange, National Exchanges——Viaduct (200 feet high) spanning the Pecos River, in southwestern Texas; Villa and his staff reviewing his followers near Chihuahua, city of Pachuca, prosperous mining town near Mexico City, Mexican "cowboys," cathedral in Mexico City, which stands on the site of the Aztec Temple, destroyed by Cortez in 1521, buildings ornate in character of architecture and sculpture, Michelangelo group of sculptured figures in the Museum of Art, children in fancy dress, Fort of Perote, place where the emperor of Mexico, Maximillian of Austria, lay in state after his execution in 1867; Vera Cruz, public buildings and cathedral, selling vegetables grown in the floating gardens of Xochimilco by native Indians, annual fete.

Gaumont Pictorial Life. Reel, 1; exchange, Gaumont——Boys playing basket ball, slow-motion photography; pictograms, painting Kewpie dolls; a member of the palm family; cocoanut palms, blossoms, ripe fruit one year old, carved cocoanut shells; touring through villages in the Canary Islands, pottery-making chief occupation.

Hitting the High Spots. Reel, 1; exchange, Educational

Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5 cents per word. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5) cents and send the amount with your advertisement. All advertisements of less than 30 words art accepted at the minimum charge which is for 30 words.

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FOR SALE—A FINE SELECTION OF FEATURES, comedies, educationals, travelogues, always on hand at reasonable prices. Send for lists. Guaranty Pictures Co., 130 West 46th Street, New York.

FILMS FOR SALE—FEATURES, COMEDIES, SCENICS and educational subjects for schools, churches, societies, etc. New films at moderate prices. Central Film Company, 729 7th Avenue, New York City.

WANTED—TO PURCHASE GOOD AGRICULTURAL films, educational or photo plays; not advertising films. Illinois Agricultural Association, 608 South Dearborn Street, Chicago, Illinois.

FOR SALE—MINUSA SCREEN FOR MOVING PICtures. On frame. In good condition. Used one year. A bargain if taken at once. Apply to A. L. Beall, Secy., Media, Ill.

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Films Corporation——Outing-Chester scenic. Scenes showing where the Maoris live, Waikato River cutting its way through mountains, smoking springs and steaming hills, geysers that spout every ten minutes, steaming pudding for dinner, Crow's Nest geyser, natives, a canoe trip, cartoon.

Pathe Review No. 101. Reel, 1; exchange, Pathe——"The Windmill Dance of Old Holland"; Novagraph slow-motion photography, "Over the Bars," showing how somersaults are made on trapezes; Travelaugh, "All to the Merry Bow-Wows," different types of dogs, spaniel, tramp dog, bull dog, watch dog; Pathecolor, "Children of the Sun," the Bedouins of the Sahara, from the herd of sheep they get their food—milk, cheese, butter and meat, clothing from wool, hand spun and hand woven, the Sheik, gypsies of the desert.

Glimpses of Pond Life. Reel, 1; exchange, Beseler——Form of animal life in water, ostracoda which resembles a mussel, young ostracodae surrounding their parents, on account of transparency of its shell, the workings of the various organs in the anatomy may be observed through a microscope; daphnia, known as the water flea, digestive organs as they appear through a microscope, eggs, heart and eye; water snail; dragon fly and larva; salamander which breathes with lungs; caddis, a little white butterfly which appears in the springtime; May fly is a little white butterfly which lives two or three days, larva breathes through a mane of gills like plumes; triton resembles the salamander, is amphibious and spends part of the time in water and part in the air; stickleback is a fish about one inch long; boat fly is a nomad, leaving the ponds only at night to change its residence, its wings are always dry, due to the sheath of air which surrounds them.

Pathe News No. 32. Reel, 1; exchange, Pathe——Naval base on Great Lakes; Brooklyn, N. Y., navy offers to sell below cost motor boats and merchant vessels used in war; results of Communist riots in Germany; San Francisco, Cal., aviator drops from plane into auto; New York City, Prince Albert of Monaco here to receive the Agassiz medal from the National Academy of Science; Tott, Wash., Holstein cow holds record of 66 quarts of milk a day; Milan, Italy, public funeral of bomb victims held in square before cathedral; San Juan Capistrano, Cal., sixth annual contest in hill climbing by motorcycle.

Sunshine Gatherers. Reel, 1; producer, Prizma; exchange, State Rights——House of Franciscan Fathers at Del Monte, Cal., famous orchards of fruit and blossoms; fields of California poppies, fruit trees in bloom, apricots, cherries, strawberries, Bartlett pears, muscats, loganberries, peaches, plums, grapes, etc.

Present-Day Prague. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation——Stronghold of old Bohemian kings, home of Czecho-Praha, the Moldau River, 600 miles from Paris, the museum and boulevards, troops returning from Siberia, statue of John Huss the reformer, town hall, National Theater, market, the Sokols, girls in costumes, Charles IV bridge, cathedral of St. Vitus, Imperial palace, President Masaryk.

Constantinople. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corporation——The three cities of Stamboul, Galata and Scutari compose the city of Constantinople, Tolltakers under allied occupation, the Hamals or strong men, rug peddlers, ships at wharves, on train looking toward Stamboul, Punjabis from British India keep order.

The Angler in Idaho. Reel, 1; exchange, Educational Films Corporation——Salmon fishing in mountain streams, fishing party and scenic views of country.

Buzz-z-z. Reel, 1; exchange, Educational Films Corporation——Chester Screenic, showing the life of mosquitoes, views of eggs floating about in the water, the eggs hatched out into larvae, the larvae swimming around in water, breathing the air through tubes in their tails, pouring oil on surface of water to destroy the mosquito, deprived of air the larvae sink to the bottom.

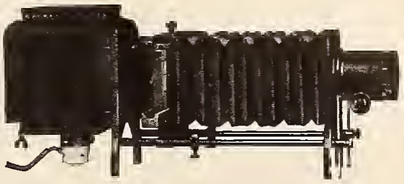
Charles Urban's Movie Chat No. 45. Reel, 1; producer, Kineto Company of America; exchange, National Exchanges——Archeological excavations in Egypt, transporting to Museum of Cairo, statues, Rameses II between two deities, decorated coffin containing mummy case, the sphinx; at the zoo, brown and white bears, lion; seeing Washington from above the clouds, business section, Arlington wireless towers, monument and capitol; soldiers from Fort Lorenz, iron shackles found in Spanish dungeons; growing cocoanuts; from egg to chick, a diagram showing how a chicken is formed in an egg and the different stages of its development for 21 days until it is hatched.

Pathe Review No. 102. Reel, 1; exchange, Pathe——Pathecolor, "An Afternoon with Nanki-San," study of the daily pastime of Japanese women, in the Park of Many Blossoms, games, serving tea and shopping. "Yankee Land," scenes of New Hampshire with the Connecticut River, old country churches and schoolhouses; "Diving for Dinner," slow-motion views of sea lions diving for fish at the New York Zoological Park. "Her Hank of Hair," showing how "transformations" are made.

Gaumont Pictorial Life. Reel, 1; exchange, Gaumont——Fishing for the most deadly fish in the world, under-water

(*Continued on page* 36)

MOTION PICTURE PROJECTORS AND STEREOPTICON OUTFITS



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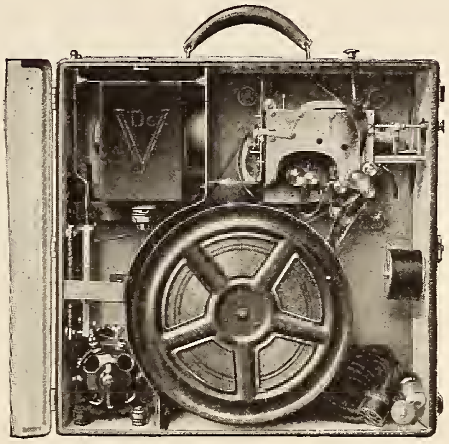

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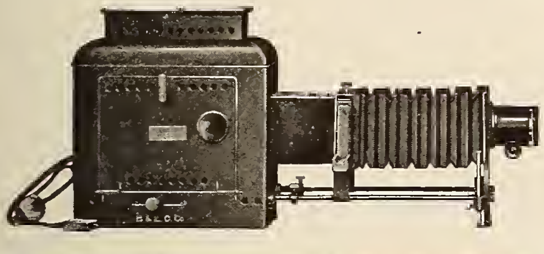

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SCREEN AMERICA, a one reel film showing sections of the country never before brought on the screen. Also shows interesting industrial methods never before picturized.

THE NATION'S MIRROR, a two reel subject containing a little journey to the shrines of American Liberty and what is being done for the alien within our gates.

The last two subjects are excellent for use when a fifteen minute film is desired.

THE LITTLE HOME NURSE series should be used for special classes of women, who will be very glad to pay well for the information and knowledge the films contain.

The other two are excellent entertainment and will please all kinds of spectators.

The films listed cannot be had in all territories. But by the time this issue is in the hands of the readers, I will have more films which I hope will be available for all parts of the country.

I am also ready to appoint special representatives to handle the films and would like to hear from competent men of clean reputation. Men who can qualify will make money and build up a business that is interesting and wholesome.

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scenes showing diver catching the moray fish off the Florida coast. "The art of boxing," showing how strawberry boxes are made; "Touring Over There," scenes of the Azores Island; "Ropes in the Rough," gathering hemp and making of ropes.

International News No. 33. Reel, 1; exchange, Universal——Hope, Ark., tornado spreads ruin; St. Germain, France, crippled soldiers in unique race; Washington, D. C., Postmaster-General Hays arms mail clerks; New York City, statue of Benjamin Franklin on its way from Baltimore to Waterbury, Conn., its sculptor, Paul W. Bartlett; President Harding breaks ground for Roger Williams memorial; Miami, Fla., Theodore Roosevelt tests naval plane; Coney Island, N. Y., early visitors at amusement place; Budapest, Hungarians extend Harding a message of gratitude; Kirkland, Wash., Governor Hart studying hogs, vaccinating and removing tusks; London, troops patrol streets in coal strike crises; Boston, the schooner Mayflower, American entry in the forthcoming international fishermen's race; New York City, Mayor's Committee of Women start drive for free milk for poor children.

Pathe News No. 34. Reel, 1; exchange, Pathe——Archbishop Hays plans for Catholic charities drive, "Babe" Ruth making first donation; schooner Mayflower makes trial trip; views of palace of Steinamaugh, where Emperor Charles of Austria lives; new garments made from old ones by Red Cross; mail clerks armed with rifles to prevent hold-ups; new radio apparatus to be used in mail service; Chinese in San Francisco celebrate election of new president of China; largest airship in America makes trial trip at Langley Field. Cut cartoon.

Kinograms No. 2035. Reel, 1; exchange, Educational Films Corporation——New York City, "Giants" lose first game; spring target practice of the American Pacific fleet; St. Mihiel, France, awarded the Croix de Guerre; New York City, Viviani returns home; Cambridge, Mass., members of the Hasty Pudding Club at Harvard in their annual theatricals; Summit, N. J., Jack Dempsey starts training; Langley Field, Va., man drops in parachute from army plane; Boston, Marathon race; New York City, President Harding on first visit to New York since election.

Kinograms No. 2036. Reel, 1; exchange, Educational Films Corporation——Fort Myer, polo game; San Francisco, schooners sail for salmon fishing; New York City, statue of Benjamin Franklin on its way to Waterbury, Conn.; Paris, Madame Marie Curie in her radium institute; Montreal, Knights of Columbus on pilgrimage to shrine of St. Joseph, James A. Flaherty of Philadelphia, who led the pilgrimage; St. Germain, France, 100 crippled soldiers in bicycle race; Edgewood, Md., experimenting with poisonous gas; Boston, fishing schooner Mayflower has first trial trip; Paris, Miss Elsie Janis in a new kind of motor car; St. Paul, Minn., Indian festival.

Kinograms No. 2038. Reel, 1; exchange, Educational Films Corporation——Wellesley, Mass, Seniors of New England College are hostesses at annual festivals; New York City, John McCormack returns on the Aquitania, Dublin's lord mayor, Laurence O'Neill, arrives to collect funds for the Irish White Cross; Los Angeles, scenes of fire in apartment house; Atlanta, Ga., opera singer sings for crippled children; San Francisco, yachts set sail in season's first race; Paris, annual horse show; New York City, 75,000 boys in loyalty parade; Annapolis, navy crews beat Penn. oarsmen; Philadelphia, new records in hurdle race.

Pathe News No. 33. Reel, 1; exchange, Pathe——New York City, effect of various kinds of music on the animals in the menagerie; Melissa, Texas, severe storm sweeps southern states, wrecking homes, etc.; New York City, President Harding welcomes Venezuelan ministers, presentation of Bolivar statue; Elberfeld, Germany, new mono-railway; Summit, N. J., Jack Dempsey starts in training; Bar-Sur-Aube, France, parade of mine manufacturers; San Pedro, Cal., man-of-war at target practice.

International News No. 31. Reel, 1; exchange, Universal——Los Angeles, Cal., auto speed race; in the public eye, General Wood sails for Philippines to study conditions; President Harding presents medal to chief gunner Bob Cox after seventeen years of heroism; Melissa, Tex., the trail of a tornado; University of California wins in rowing, aeroplane glimpses of races; Norfolk, Eng., dirigibles safely anchored; Pleasantville, Cal., training prize trotters; Nantucket, Mass., baby lobsters freed by inspectors; a flight over Nice, France; San Juan Capistrano, Cal., hill climbing contest; the Turks at warfare at Baleskri Smyrna, Asia Minor.

Kinograms No. 2033. Reel, 1; exchange, Educational Films Corporation——Langley Field, Va., aviators drop bombs on U. S. S. Indiana; New York City, Cardinal Dougherty arrives from Rome; Washington, D. C., Uncle Joe Cannon, W. O. Atkeson, F. W. Mondell, governor of Iowa, Alice M. Robertson, only woman representative; Essex, Mass., new Mayflower launched for racing; New York City, Mr. and Mrs. Chesterton return to England, Henry White, former ambassador to France, also sailing; New York City, Jackie Coogan at baseball game; scenes of Doorn, Holland, where former Empress Augusta Victoria passed away; Berlin, the former kaiser in the days of his pride; American doughboys guard the Rhine.

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AFTER many years of exhaustive study I have concluded that the non-theatrical film business needs a national organization of exchanges with all of the facilities of distribution and exploitation used in the regular theatrical field, as well as specially constructed, safe and sane motion picture equipment.

Consequently I have founded an institution known as

National Non-Theatrical Motion Pictures, Inc.,

which is being thoroughly organized to distribute educational and entertainment films through an efficient system of completely equipped, exclusively non-theatrical exchanges in the following cities:

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INDIANAPOLIS
KANSAS CITY
LOS ANGELES
MILWAUKEE
MINNEAPOLIS
NEW HAVEN
NEW ORLEANS
NEW YORK
OKLAHOMA CITY
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National Non-Theatrical Motion Pictures, Inc.

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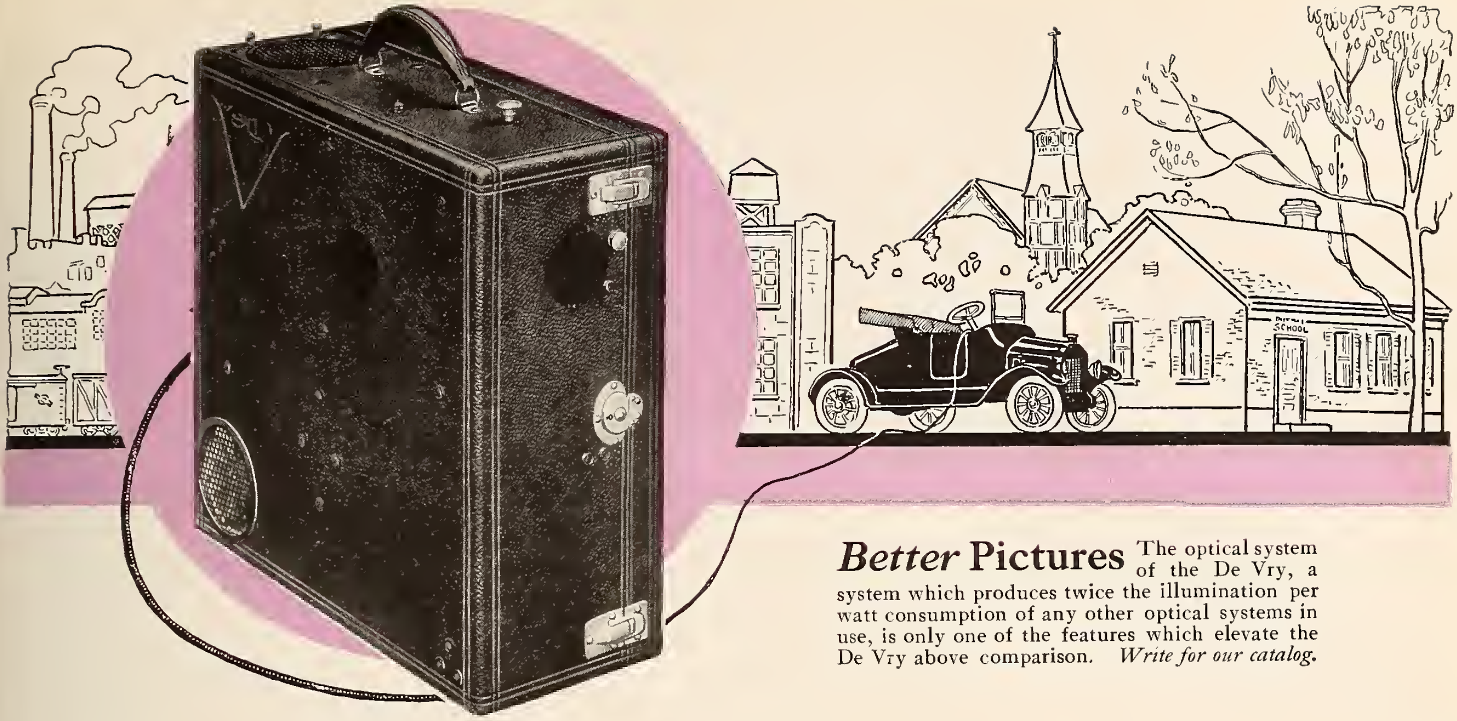

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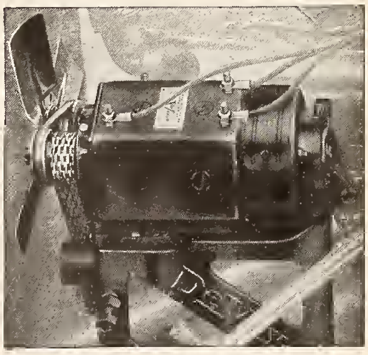

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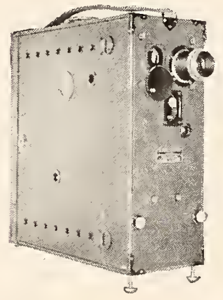

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VOL. IV ▪ JULY 1921 ▪ NO. 7

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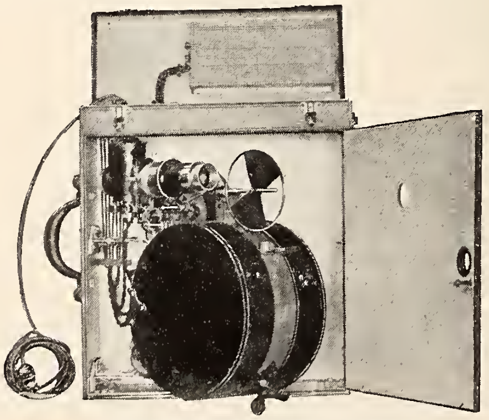

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MOVING PICTURE AGE

A Monthly Publication Devoted to the Interests of Visual Instruction

Publication Office: 418 South Market Street, Chicago, Illinois
EDWARD F. HAMM, President; WILLIAM EASTMAN, Vice-President;
WILLIAM C. TYLER, Sec.-Treas.; WALTER B. PATTERSON, Bus. Mgr.
Eastern Office, Room 308, 51 East 42nd St., New York City, VICTOR W. SEBASTIAN, Repr.

Subscription price, $1.00 per year, in advance, in the United States and possessions; for all other countries $1.50 per year, in advance. Remit by check, draft, or postal or money order; other remittances at owner's risk. Single copies, $0.15.

Subscribers will note that all changes of address must reach us by the tenth day of the month preceding date of issue.

Manuscripts, photographs, and sketches will receive courteous attention and reasonable care, but MOVING PICTURE AGE assumes no responsibility for unsolicited material.

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A Chat with the Editor

WITH "the office hot an' the pavements hotter," to say nothing of the impossibility of setting an earlier date of publication because the printers' strike upset the composing room's schedule of work, compilation of the July issue has not been an unmixed joy. And yet, not for a minute have we tired of our function of interpreting for you the non-theatrical motion-picture activities of your country, for there is a potent satisfaction in the sense that we are to an increasing degree reading your film pulses and coming to know what will most effectively and most readily adjust your difficulties and add to your pleasures in this work.

✣

The first editorial is important to you, for it gives you a concrete example of a policy that we believe is mistaken, and is a verification of our statement that beginning with the June issue MOVING PICTURE AGE takes definite stands for definite beliefs. You will note that no headings are used for our editorials, and thereby hangs a reason. Only a few of you subscribers are so situated that you can drop in for a chat with us at Chicago, and we are eager to know you and to have you know us; but you will never really be acquainted with the true "us," with our ideals and our reflexes, if you select from among several, and read, one editorial whose heading appeals to you, any more than you would ever have an opportunity to plumb the mental processes of an individual where the only topic of conversation was geometry or heathen missions. Every editorial we use is printed because we believe it contains a message worth your attention, and only by reading our reactions on various topics will you be in complete sympathy with our activities—or be able to tell us so in black and white when we seem to transgress your tenets!

✣

In our first story this month Mr. Beyer gives us the benefit of his experience with moving pictures in accident prevention—valuable information for the plant executive. "Food for the Unfed" brings us a breath of film service from the highlands of Tennessee, where James D. Burton is screening worthy pictures.

✣

We would enjoy sending to every citizen of our land a reprint of the frank, accurate discussion that Mr. Roach titles "The School Show"; it is a piquant incentive to straight thinking on a subject that has been commonly mishandled and "talked at."

✣

And there is "300 Yards of Lace," the story of an exceptionally interesting one-reel industrial portraying the romantic history and modern manufacture of lace. Executives who contemplate the production of an industrial picture, and even those who think that their plant could not be advantageously filmed, will find worthwhile ideas in this story.

✣

The film reviews are limited in number this month for the reason that our advertisers have not completed their purchases of new films for Fall business, and they preferred to wait until they "had their big stuff to talk about." And just a hint here: Whenever you want our opinion of a film, simply request that we review it. We would rather cover the films in which you have interest than select them ourselves, and if the picture is not worthy of a printed review we will notify you personally of the fact.

THE EDITOR

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EDITORIALS

"WILL YOU PLEASE inform me where I can rent 'The Four Horsemen of the Apocalypse'? Some of our people here think it would be fine for our community showings. A member of my committee said he had seen it favorably reviewed in a non-theatrical film magazine, but there has been no mention of the film in the columns of MOVING PICTURE AGE."

We are glad to reprint this communication, for through it we are able to emphasize the magazine's most inviolable policy—that editorial material must be essentially practical. We have seen "The Four Horsemen of the Apocalypse," and we consider it an excellent film for some non-theatrical purposes provided a goodly number of cuts were made; but let us see what the result would be if the film were reviewed in our columns.

First, the non-theatrical exhibitor who wrote for a booking would be informed that the film had been booked ahead by theatres for an indefinite period, and of course the distributors would not consider renting to a non-theatrical exhibitor until such time as the film was not in demand by the theatres. (As a matter of fact this picture has not yet been released for booking in the moving-picture theatres of Chicago, and is showing only at a "legitimate" theatre.) "I wonder why they reviewed a film we can't get?" ponders the disappointed subscriber.

Second, the rental price of the film would be found so incredibly high that its use could not be considered for the non-theatrical field. A daily rental charge of $150 or more is not unreasonable for "The Four Horsemen of the Apocalypse" when tickets sell for $2 plus war tax, and, as the manager of the film's distributing agency said to us when we were discussing the point, "The producers sank a million dollars in this picture, and they must realize a return on their investment;" but why should the average non-theatrical exhibitor waste his time in the consideration of such an obviously unavailable film? "I wonder why they reviewed a film none of us can afford to rent?" would be the normal reaction of the exhibitor.

MOVING PICTURE AGE appears monthly, because a far-sighted man once had a vision, and in that vision was a magazine which, because of its anxiety to serve willingly, its ability to present vital facts clearly, its integrity and skill in passing judgment where unbiased criticism was helpful, and its absolute freedom from commercial projects with their distraction of attention and their insidious tipping of judgment's scales, had become less a magazine and more a personal advisor to the exhibitor of non-theatrical motion pictures. So our course is charted: the contents of our columns must "weigh something." Our advertisers are told, "You will be given the use of our editorial columns whenever you are so keen as to provide us with real news in which your name is involved; this is the only publicity matter we print," and MOVING PICTURE AGE's columns will verify both their accordance with our edict, and ou adherence to the stated policy.

And thus with reviews. "The Cabinet of Dr. Caligari" and "Dream Street" and "Way Down East" are fine topics for lofty dissertation; but, in the last essential, what does it amount to? We believe that John Jones, who drives the brown mare eighteen miles each Friday night to run a community exhibition in a tiny village in the hills, is willing to forego the histrionics if he is told instead that we have seen such-and-such films, that they are clean, interesting productions, that the reader might prefer to cut certain mentioned scenes, and that the films may be rented from such-and-such companies. Are we right?

◆

THE GREAT OFFICE is dark except for our little corner; the electric fan, unnoticed during business hours in the din of conversation and action, now rotates high above us with the deep musical hum of a squadron of Allied bombing planes starting over the lines at dusk; the click of the Underwood is staccato, for the other machines are muffled under black covers. But we know that the morning will bring activity at these desks now disordered and untenanted; we know that the human units will be the more active because of their temporary respite. Yes—that is the point: This quiescent phase is but temporary!

And this thought applies directly to non-theatrical motion-picture activities. Superficial inspection of the field might seem to indicate that the movement had died of inertia. But look beneath the surface! Many teachers and pastors are taking vacations that will fit them to approach their non-theatrical problems with ambition and confidence in the fall, while others could not be spared from this work and have continued it through the summer months; distributors are doing only a small amount of business as compared with that done in the winter months, but a significant fact here is that they are booking feature films in preparation for a large volume of rentals early in the fall, and you will note that practically all of our advertisers have realized the wisdom of keeping their names prominently before you during the slower months. As one of our advertisers expressed it the other day: "Of course business is a little slow now, but when I stop and realize what wonderful possibilities lie ahead of us in this field, I can only be thankful that my work is here!" And you just believe that *we* are thankful for the opportunity to grow with this field, and that your field is about one shade further developed because of the consistent "plugging" we are putting forth this summer in the hot office when alluring roads and shady brooksides are tempting us afield!

DURING A RECENT conversation with an exhibitor who has been traveling over a considerable area and delivering lectures in supplement of his films, we inquired whether or not he had garnered any ideas of value to MOVING PICTURE AGE subscribers. "Well," he replied without hesitation, "there is one question that I certainly want to put before you: Why do so many of the schools and churches, equipped as they always are with either a piano or an organ, make no effort to provide musical accompaniments for their film showings?" We pass it on to you exhibitors—why?

For years we have been fascinated by an obvious fact in the endless combat between the groups working for highest personal and civic ideals and the factions striving for less worthy aims: The baser element functions through a well-oiled, seemingly flawless organization, while the finer element flounders in a quagmire of good intentions and undirected or misdirected efforts, ignoring or wasting its resources until inadvertence or an allwise Providence finds a skilled hand to take the rudder. It would appear that "our" element fought lackadaisically, to use a paradox, while "their" element fought wholeheartedly, absorbed in the ultimate end. The aforementioned neglect to provide music, an unquestionably valuable aid in non-theatrical exhibitions, is only another instance of a good cause indifferently promoted.

The prominent theatrical magnate, to whom any feature of a motion-picture exhibition is important only in exact ratio to its production of revenue, provides a large orchestra and an elaborately equipped organ for the musical phase of his programs. Thus he is able to complement the film with appropriate selections, fill in the intermissions agreeably, and add another attraction—the operatic feature selection—to his programs. While this extreme use of music with pictures cannot be followed in non-theatrical work, it is only logical to believe, from the hundreds of cases in which the theory has been proven sound fact, that any degree of music, or say as good music as can be provided under the conditions, helps to attract a larger non-theatrical audience just as do the orchestra and organ draw patronage to the theatrical showings. The school can call upon a pupil or teacher to provide piano music; the church organist is usually available for organ or piano music when church showings are given—and community exhibitions are held ordinarily in either the school or the church.

The worthier the cause, the more essential is it that you invoke every resource and put forth the maximum degree of effort. You may not admire the theatrical magnate's interminable luring of the dollar, but a study of his methods will reveal many ideas which would enhance your non-theatrical showings. make use of every oportunity to improve your showings; but pay immediate attention to those resources which, as in the case of music, lie closest at hand and are yours without cost.

Consider the Scenic

IT is the master-key that unlocks imagination and hints at new wonders beyond the hill. Through it the schoolboy informs himself of his own and foreign lands—and enjoys the informing; the industrial worker absorbs its delights when it accompanies industrial films in noontime programs, and returns to his labor refreshed by glimpses of other climes and peoples; its snow-silvered crags, cascading, tumultuous torrents, and vast panoramic masterpieces stir the common instinct for beauty in the variant personalities that compose the community audience.

JUL -8 1921 ©Cl.B496951

Vol. IV
No. 7
Moving Picture Age
JULY
1921

FILMS *in* SAFETY CAMPAIGNS

David S. Beyer

Vice-President, Liberty Mutual Insurance Company, Boston; Chairman, Motion Picture Committee, National Safety Council

HOW can we shake the feeling of confidence of the average individual that, though half a million of his countrymen are struck down by accidents every year, he himself is immune from injury? This is the first problem that confronts the modern safety engineer.

Juggling with Lives

We are all prone to gamble with fate during the course of the day. The child at play along the busy street who darts under the wheels of the passing automobile to get his ball; the workman in the industrial plant who puts his hand under the moving plunger of a punch press; the automobilist who races with the limited train for the railroad crossing—each of these persons undoubtedly thinks, if he stops to think at all, that the waiting bed in the hospital or the slab in the morgue has been prepared for someone else, but *not* for *him!* And so the army of chance-takers goes merrily on, unmindful that its casualties in this country during the World War were double those of our army i nthe trenches for the same period, and positive that it is the other fellow who is to suffer injury in accidents. in the trenches for the same period.

Why do we seem indifferent to this loss of life and to the hundreds of millions of dollars it costs us every year for accident compensation, hospital expense, and decreased industrial efficiency? Is it not because our senses have become dulled by constant repetition, until an accident has almost ceased to carry any news value whatever unless it involves a large number of people or someone of prominent social standing?

The first step in accident prevention is to bring home to every individual a vivid impression of what an accident means, and to make clear the fact that *his* name may be the one that is to head tomorrow's casualty list. Motion pictures furnish probably the best single agency for putting this idea across.

One of the Safety Films

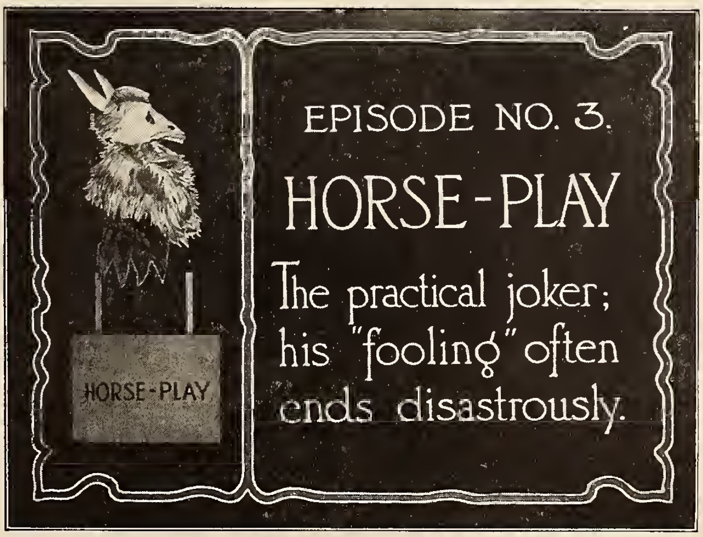
The Liberty Mutual Insurance Company has produced two safety pictures. A scene from one of these pictures shows a long line of men minus feet, hands, eyes, being carried on stretchers, or hobbling along on crutches. The title states that if these injured persons were to continue marching by for eight days and eight nights, with the speed of a marching column of soldiers, it would represent the number of persons killed and seriously injured in industrial accidents in this country in one year. Surely this impresses the beholder as no mere verbal statement could do, for it is fact and not theory.

When the workmen in a plant see in these pictures the tragic results to one of their number from blood-poisoning caused by the neglect of a slight injury; when they see a man use an unsafe ladder and fall so that he is seriously injured; when they see another careless employee caught on a revolving shaft, and witness his struggles as he attempts to free himself—these things make a lasting impression that could not be achieved without the films.

Tangible Benefits

"The Outlaw," the motion picture produced by the Liberty Mutual about two years ago, has been shown to more than 250,000 workmen, and results such as the following have been secured:

It is difficult to get employees to report trivial injuries at the first aid room, and as a result of this neglect blood-poisoning often results. One plant reports that the week following an exhibition of "The Outlaw" the number of these minor injuries reported for treatment was more than doubled! Undoubtedly the attention that could thus be given must have prevented some serious cases of infection.



EPISODE NO. 3.

HORSE-PLAY

The practical joker; his "fooling" often ends disastrously.

The captions are blunt

In another plant employing about three thousand workmen, where for a long time there had been from four to five lost-time accidents every week, during the week following the exhibition of this picture there was not a single lost-time accident, and the accident record for the fol-

(*Continued on page* 24)

"A plant, an' a Ford, an' a bunch o' reels," to paraphrase Kipling, are possessed of infinite possibilities

FOOD *for the* UNFED

James D. Burton

Field Representative, Presbyterian Sabbath School Board, Oakdale, Tennessee

Not a fastidious town car—but a real "service car"!

WITH a portable moving-picture machine, and a Ford roadster carrying a small electric-light plant for current, moving pictures were introduced last summer for the first time to many communities in the Cumberlands of Tennessee.

The route led through the counties of Cumberland, Rhea, Morgan, and Scott, including the region where once resided the English author, Thomas Hughes, at Rugby. Following the Babahatchie River—"Babbling Waters"—we found our way through Walden's Ridge, near Harriman Junction, and began our picture exhibitions at Oakdale, Morgan County. Leaving Morgan County, we entered Scott County near where once resided Samuel M. Clemens, whose opening chapter in "The Gilded Age" depicts this region. In this county is also found the mountain home of Sergeant Alvin C. York, of World War fame.

The introduction of moving pictures in this region was most interesting for us. It was the first time many of the natives had witnessed moving pictures. Exhibitions were given along the roadside, and in schoolhouses and churches. Addresses on community work, and the singing of community songs, featured the programs.

In the foothills of the Cumberlands, in Rhea County, are found the second largest strawberry fields in the United States. To these fields we traveled at the height of the berry-picking season. Here hundreds of mountain boys and girls come every season to pick berries. They camp out in the berry fields, the mothers coming along to do the cooking. Pictures were run for these young people in the open at night, providing some pleasure and instruction during their sojourn in the berry fields.

Some of the most remote communities were visited during the summer, and it has been the wonder of many how we ever succeeded in getting a car over some of the roads that we traveled. From the strawberry fields in the valley of Rhea County to the crest of the mountains in Cumberland County, the moving picture was introduced to thousands.

On one of our trips we traveled the old stagecoach road used by President Andrew Jackson on his trips from "The Hermitage," near Nashville, to Washington, D. C., through the Cumberlands of Tennessee. We stopped at an old inn in Cumberland County, at a place called Crab Orchard, and were assigned the room said to have been used by "Old Hickory" on his travels between his home and Washington.

In Cumberland County we ran moving pictures on the ground where drilled the mountain boys in preparation for the World War. There were so many volunteers from this county in the first call of the nation that a draft board was found unnecessary and none was organized. It is stated that this is the second county in the United States with such a record.

The Fourth of July was celebrated with patriotic pictures on the mountainside near Oakdale, Tennessee. The spot is called Rhododendron Falls, and is a delightful combination—beautiful landscape, shade, coolness, and a spring of pure water. Native wild flowers, such as rhododendron, ferns, etc., were made into bouquets and graced the grounds, along with our national colors entwined about trees and posts. Here we set up our outfit, and gave the people six reels of moving pictures in keeping with the occasion. It was a sane Fourth in Oakdale, but withal a happy one.

The advent of good roads in the Tennessee Mountains, thus uniting the mountain communities and the lowlands, will usher in the dawn of a new day for this region. These people, in the so-called "backyards" of the mountain states, are a pure stock of Anglo-Saxon and Scotch-Irish, and are patriotic to the core. Roads are far from complete, but a good beginning has been made. This improvement will transform the social, religious, and educational life of this great Southern Highland state.

The introduction of moving pictures here gives to the people of the community, especially the young, entertainment of the right sort, and cultivates in them a desire for the better class of pictures before their taste for the coarser variety has become fixed. Our program of moving pictures was not presented in a narrow, sectarian manner, but in a way acceptable to the whole community. Our pictures were not run for profit, but the free-will offerings taken usually amounted to enough to pay for the rental of the reels.

Through these exhibitions many communities have been inspired with a vision of community service, and are planning ways and means by which they may actin concern for the entertainment and instruction of their young people.

This article, the fifth in Mr. Roach's series, merits distribution in every community, large or small, in the land

The SCHOOL SHOW

CHARLES ROACH

In charge of Visual Instruction Service, Iowa State College of Agriculture and Mechanic Arts, Ames, Iowa

IN certain remote sections of the country there are persons so unalterably opposed to theatres or theatrical performances that the very name "show" attached to motion pictures is enough to exercise their conscience, which, thus exercised, will not permit them to attend. Extension specialists working with these people are very careful to call any gathering or exhibition a meeting. Somehow or other, "meeting" has a less worldly meaning, and anyone may sit in a meeting with no condemnation from conscience nor argument with a religious advisor.

The Feeling toward Commercial Exhibitions

The odium connected with the picture theatre, while not altogether unmerited, certainly is overemphasized, and, although most people are more liberal in their views pertaining to commercialized theatrical performances, antagonistic feeling still persists even in the less remote places. In every community there are those who feel that professional motion-picture shows are a great detriment to the moral well-being of the community, if not vicious in influence on the young, and they can find statistics, court opinions, and the words of criminals to support their contentions. These same people feel that the school should run motion-picture exhibitions, and by some mysterious hocus-pocus all that is evil could be taken out of what otherwise might be bad. The youth would then be saved from the penitentiary and the matured spared from evil thoughts.

The School: Performer of Extraneous Duties Too Difficult for the Home!

It is the same old story. When the home fails to function as it should, new duties are thrust upon the schools. Thus, together with physical training, manual training, cooking, sewing, citizenship, moral training, and what not, there is a demand that schools shall go into the movie-show business and supervise the recreation that should be guided by the home. Some certain few believe that somehow, some way, the school pictures will have all the curse taken out of them, not realizing that the local theatre man, through his constant contact with the market, can get and will get more good pictures than any school supervisor could hope to locate, if the community wants them. Furthermore they do not understand that the local theatre man is just as anxious for the dimes and quarters coming to him from the "best people" of the community as he is for the admissions paid by the rabble. But in many communities the best people stay away, hold their noses, wag their tongues, and say, "How awful!"

Responsibility Rests with the Community

If the screen in any town is unclean, it reflects the wishes of the community. The job of the picture-show man is to give the people what they want; if he doesn't he will go out of business in favor of the other fellow across the avenue. The responsibility for clean pictures rests in the hands of the good people of the community who can do things—not the bad people—and they need not overwork the schools to keep the pictures clean. Parents do not advise with the theatre manager. Rather do they condemn his show and put up a barrier that forever precludes any understanding and mutual good feeling. The manager runs the pictures he believes will make the money, without deliberation as to public morals. The cry for clean movies arises and the burden falls on the schools.

Why should a school supply the community with regular weekly shows when the theatre is better prepared by physical equipment and experience to do so? What qualifies a school man to be a show manager when his training has been for the classroom? Is it improbable that the teacher may be totally as ignorant about the film business as the picture man is about school matters?

Think It Over

It is the part of wisdom to consult rather than battle with the picture-show man. It is not unlikely that he will appreciate the courtesy, and certainly the fact that he is in the film business merits this consideration. Many misunderstandings may thereby be forestalled, and cordial relationships established that would make the theatre a safe place to go, and would relieve the overburdened schools of just that much excess work. If the theatre man proves to be obdurate or ungentlemanly he has only himself to blame for any subsequent inroads that the school shows make upon his profits. On the other hand, if he will run the pictures that the school people want, what can be gained by shows in the schoolhouse? The schools should have a picture projector as a part of the equipment, but for **educational** purposes rather than theatrical. An occasional picture entertainment would not be out of place any more than an occasional class play, but a school must surely find some other motive than the mere desire to run a show, to justify its weekly film entertainments.

The Revenue Argument

Some justify school shows because they can be made to yield a revenue which will help support athletics or forensics and other activities whose treasury is depleted. The same justification might be made for the home-economics department running a restaurant in order to realize sufficient revenue to put curtains at the windows or buy hockey sticks for the hockey team. The same justification might be made for the manual-training department to make and repair furniture for profit and use the money to build bleachers on the athletic field. It is not at all unlikely that local men engaged in the restaurant and furniture business might find some reasons to object.

Bringing Up Johnny for Mother

Others justify the school shows because they insure clean pictures and save many a mother's case of nerves by promising Johnny a substitute for the theatre. But

(*Continued on page* 28)

Army duty convinced this pastor of the film's significance in religious service

EXPERIENCE *in* CAMP *and* CHURCH

R. Ernest Akin
Pastor, First Unitarian Church, Louisville, Kentucky

HOW did I start using movies in my church? Well, I presume I got my start long before I ever actually considered the use of motion pictures as part of a church program. I was pastor of a church in Detroit, going the usual rounds without accomplishing much—preaching, teaching, calling, marrying, burying. And it may have been the consciousness of not really reaching the folks through the regular methods that helped me toward the use of movies. And yet before leaving Detroit I had not considered their use in a religious program.

Drawing the Soldier Audience

Then I went into the army. I tried to adapt my religious message to the boys, and had better than the average attendance at my meetings; yet the fellows who needed the religious touch most were the ones who never came. I served in the "Y" huts, and so had to use the sort of arrangement to which they were accustomed.

After eight months I took over the Y. M. C. A. religious work for the camp (Camp Dix, N. J.), and had under my supervision the religious program for a dozen huts. My workers sensed our failure to reach the boys most needing our work. We tried holding barrack meetings, going where the boys lived, but again the needy ones slipped out. Then we tried the movies. First, in the big auditorium, seating three thousand, we started using them on Sunday nights—good wholesome pictures, which did not always come up to our slogan of "pictures with a moral," but which were not harmful and which did get us a crowd. Then we worked pictures into the other hut programs. Later we worked short, pointed talks into all movie programs, even on the week nights: talks on social righteousness and patriotism, about taking one's place in the home town, the home church, the Y. M. C. A., or the Knights of Columbus, about looking after one's insurance, about becoming leaders of the young boys at home. So, in the camp work, the movie contributed its part in wholesome entertainment and at the same time brought us the boys and gave us a chance to put across our message to them.

Applying Camp Experience to Church Practice

When I resigned from camp work in September, 1919, and accepted the pastorate of the First Unitarian Church of Louisville, Kentucky, it was with the distinct understanding that I should have the chance to try out some of my schemes. I knew that folks believed in religion, but that most of them were not very keen about sermons and theology. So we started, that fall, our Sunday-Evening Picture Service. We opened the service with a good rousing "sing," using the better class of popular choruses, plantation melodies, patriotic songs, and religious hymns. We had a prayer, announcements, an offering, and then the picture. We have tried the picture program, including educationals and a feature of medium length; but we have found that a single feature, well chosen, serves our purpose better. We have called them "pictures that preach," and have tried to make them a distinct moral contribution. After the picture I have given a five-minute straight-from-the-shoulder sermonette along the lines of the lesson in the picture, and I like this plan better than giving an address before the picture. If the lesson in the picture is not distinct, or if the character of the picture is not the best, by talking afterward I can correct these defects. After the talk I dismiss the congregation in the usual manner. The atmosphere throughout is religious.

And He Previews Every Film!

Concerning the films: I have obtained them from various distributors, usually getting ideas from the monthly list of good films issued by the National Board of Review, and then writing the distributors for synopses and terms. Even then I run the picture myself on Saturday to make sure that everything is all right and to get ideas for my sermonette.

We use the church auditorium, the pipe organ, regular ushers, etc. The collection has about paid for the pictures and other expenses. The church has been comfortably filled (except during the two summer months) every Sunday night for nearly two years. Many new people have been attracted to the church, and our sphere of influence has been very greatly enlarged.

So many children were attending last year that we gave them a special service of their own on Sunday afternoons during this season. We also have put on, during cold weather, a Saturday-afternoon free movie program for the children. This has rendered a fine service to the community. Parents have felt safe in sending their children to see these shows, which were chosen distinctly for them.

A Film-Study of the Mono Indians

A PICTURE has just been completed which contains material of marked historical value as regards California: "An Authentic Study of the Moral and Social Emancipations of the Mono Indians." The scenes were secured through the work of Rev. Coe Hayne and Harry S. Myers, both of the American Baptist Home Mission Society.

Fifteen years ago the Mono Indians were accepted wards of neither the United States government nor the state of California. They had no lands, no schools, no steady employment; their homes were huts or caves, and their food chiefly acorns and roots; and they had been living in the remote canons and pockets of the Sierras since Congress repudiated their treaties in the fifties. Rev. J. G. Brendel was one of the first to assist the sad plight of these Indians, as may be indicated by the fact that in the section where they live these redskins are known as "Brendel's Indians." Brendel has won the thanks of the United States government for his work in teaching health measures and finding employment for the Mono Indians, and many phases of his excellent service are shown in this film.

The industrial-film definition of "romance and human interest" is "savor and strength"

300 YARDS *of* LACE

The Industrial Reporter

THE MODERN theory of visual presentation is that the message delivered in the most pleasing and most artistic form will indirectly drive home the message with twice the effect of the story that is told bluntly and without finesse. The industrial film, of all the mediums of information, cannot afford to ignore the worth of romance and art in enhancing its presentation, especially as these rosier aspects of commercial progress are so easily achieved and may be so effectively portrayed by the industrial film.

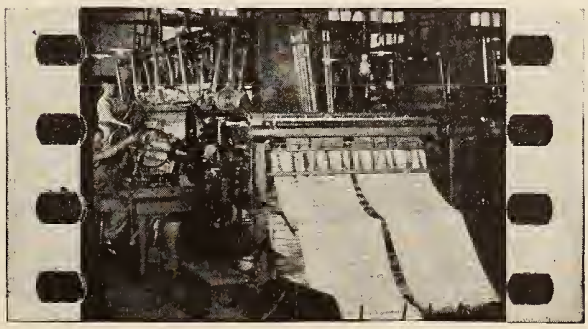
"Threads of Romance," produced by the Rothacker Film Manufacturing Company, is a particularly excellent example of an industrial picture that contains a generous element of human interest and romance over and above its intended theme—although in justice to films that are produced for steel mills and machinery companies one must grant that the lace industry would seem to be more thoroughly shot with threads of romance than are industries whose prerequisites are iron and flame.

This one-reel picture was filmed at Zion City, Illinois, where the Zion lace industries, owned and operated by Marshall Field & Company, manufacture the finest grades of lace. Adele Rolland, known to many film fans for her rather upsetting beauty, plays the principal role. Early in the film Mary, soon to sign a life-contract with her chosen manager, is disclosed up in Granny's attic, where she is discovering wonderful old laces in a dust-covered trunk. Then, seated in the attic, and with Mary adorned in the exquisite bridal veil that was worn by both her mother and her grandmother, Granny tells the girl of the old romances—of kings and queens and courtiers, and of the rare phantasies of lacework that charmed them just as similar creations compel our admiration today. Queen Elizabeth, Empress Eugenie, and Martha Washington are three of the historic characters who appear on the screen as Granny unfolds her yards of lace-lore.

Lace-loving ancestors now come before us,

And here we are decked so the groom will adore us;

The buyer tells how he replaces an old design,



Picturing factories whose laces are sheer and fine.

Now the scene of action shifts to Mary's boudoir, where she is entertaining a girl chum who is to be wedded on the same day, and Mary proudly displays her priceless bridal veil. Together the girls visit the lace department of a great cosmopolitan store to complete their trousseaus, and see the beautiful articles that are made with modern machine-woven lace, the buyer also showing them how it is possible to duplicate rare old patterns at moderate cost.

The next views are of one of America's largest lace mills, and one is given some notion of the incredible facility with which these intricate machines produce beauteous designs in lace. Close-ups of the various operations supply a detailed knowledge of the processes by which the separate strands are combined in a web, and then in the final scenes we follow it through the finishing rooms as it is washed and dried, measured, placed in individual envelopes, and made completely ready for the retail distributor.

"Threads of Romance" has been shown as an educational feature, its purpose being to instruct the public regarding the processes in the manufacture of machine-made lace, and to acquaint it with the role lace has played in the history of the world. This film is stimulating a keener interest in laces among the women of the land.

Prints of the film have been placed with film exchanges throughout the country, and these exchanges distribute the

(*Continued on page 26*)

HIGHLIGHTS

Films Reviewed by the Editor

The Filming of John and Priscilla

AS educational films are produced in constantly increasing quantities, and as experiments continue to prove that no phase of education is complete without the assistance of motion pictures, teachers of each subject are beginning to cry, "What are the most appropriate films for my field?" A picture which accords well with courses in American literature and which is worthy of projection in any classroom or school auditorium is here reviewed: "The Courtship of Miles Standish." The picture is distributed by New Era Films, 21 E. 7th Street, Chicago.

"He filled it with powder and bullets"

One reel is devoted to the prologue, which reveals in interesting detail the geographical setting of this epic of lover bold, lover timid, and maiden—maidenly. We see the harbor and docks of Plymouth; Plymouth Rock itself, with its deep-carven "1620"; a panoramic view of the country which indicates how the Pilgrims chose rich farm lands for their home spots; the monument to the memory of William Bradford, first governor of Plymouth, and other scenes which help to orientate the characters we are to follow. This prologue, unusually long, is remarkably effective in setting the stage for the students.

"Lo! as he turned to depart, Priscilla was standing beside him"

And then before us,

> Clad in doubtlet and hose, and boots of Cordovan leather,
> Strode, with a martial air, Miles Standish, the Puritan Captain.

The old trooper is arrayed, and conducts himself, with a fidelity to text which is conspicuously present throughout all phases of the presentation: his attitude is fierce, his armor protection is capable, his stature is slight, his absorption in Caesar's Commentaries is complete.

John Alden, "fair-haired, azure-eyed, with delicate Saxon complexion," is represented as accurately as is the Captain. Incidentally, in watching the interpretation of this role I was amused at the psychological effect upon my adult associates of the hesitant, self-effacing, reverent attitude of John Alden in the wooing of Priscilla—an attitude which, wholly ideal as it was, is so incongruous when one thinks of the free, arrogant spirit considered appropriate in modern affairs of the affections.

And then

> She, the Puritan girl, in the solitude of the forest,
> Making the humble house and the modest apparel of homespun
> Beautiful with her beauty, and rich with the wealth of her being!

Margaret Shaw is Priscilla, and she brings to the part a beauty and modesty and archness that leave no question as to John's domestic tastes, whatever else his failings. Her control and versatility of expression, particularly where she indulges her own repressed emotions to the extent of the famous "Why don't you speak for yourself, John?" are vital factors in the artistic rendition of the production; and one can only admire John's restraint the more that he did not, when the disclosive query was strengthened by such a tremulous smile and by a shy glance from such lovely eyes as these, forget friendship and take unto himself his own.

With almost no exceptions the picture confines itself to the story as told in Longfellow's poem. We see the Captain's "great, invincible army of twelve," heavily armored to wage war against the Indians; we watch the trailing of the redskins, the parleying that results in battle, and the wounding of Miles Standish with the poisoned arrow; on the shore we witness the gathering of the

Puritans to watch the departure of the Mayflower, and the intended flight of John Alden, frustrated by the obvious sorrow of Priscilla; and we behold the wedding of John and Priscilla, interrupted and then gladdened by the reappearance of the Captain. The snow-white bull, Priscilla's bridal palfrey, "covered with crimson cloth, and a cushion placed for a saddle," is the one interesting detail of the poem that is omitted.

This film is eminently suitable for classroom work, and also for church and community exhibitions. The sub-titles are all taken directly from the poem, and the musical rhythm and pure beauty of the phrasings aid materially in attaining the atmosphere that is the story's charm; the character portrayals are sincere and convincing, and the dramatic element is not overplayed; and the historical value of the film cannot be overestimated, containing as it does scenes from the actual location where occurred the incidents of Longfellow's epic.

"The Courtship of Miles Stándish," the first comprehensive filming of a story that every American should know, merits the consideration of every teacher and church worker.

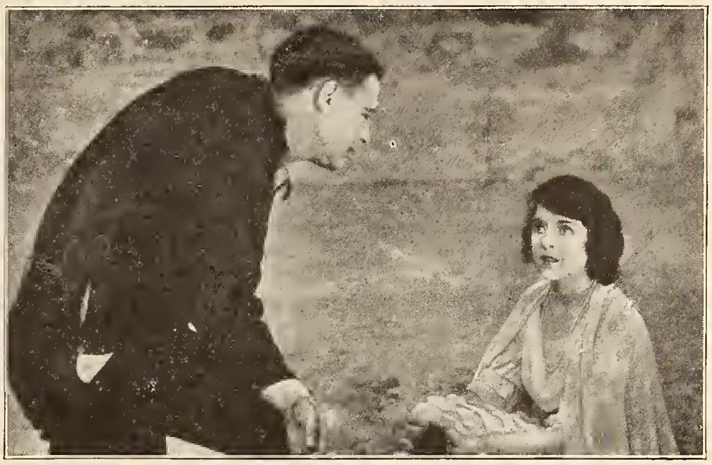
A New Catholic Production

As noted on the Editorial Page, the more progressive distributors are scanning the market in search of releases that will please the non-theatrical exhibitors when these make their fall bookings.

Brandon hesitates between love and duty

Just before the magazine went to press I was so fortunate as to see one of the first new feature films to be purchased in preparation for the approaching tide of school and church business: "When Dawn Came," distributed by Kinemá Film Service, 808 South Wabash Avenue, Chicago.

The story revolves around Dr. John Brandon, a physician who has been doing brilliant service among the slum children of his city, and has been happy in his work. Through an accident in which a crippled child is struck by a large limousine, the doctor meets Norma Ashley, member of the Authors' club and the occupant of the automobile. After prolonged efforts to induce Dr. Brandon to forego his slums practice and to enter partnership with Dr. Thurston, who feigns love for Norma, the girl accomplishes her purpose. But the love that she had felt for Brandon quickly dissipates when Thurston soon informs her that Brandon is losing his grip and is going down-hill. Dr. Brandon calls to see Norma while his partner is there, and she refuses to see him; but after arming himself with numerous drinks he returns, forces his way into the room where Norma and Thurston are sitting, knocks Thurston down, and almost chokes the girl. Brandon's fiendishly brutal treatment of Norma is both crude and nonsensical, and the distributor intends to cut from the film all except a bare indication of the struggle. Ascertain, when you preview the film, how much of the material at this point you will want to blot out in your exhibition.



Often the blind see best

Brandon, now thoroughly degenerate, drifts into a small Mexican village. Unknown to him, Father Farrell, who was Brandon's guardian and who had seen the physician's mistake in giving up the activities in which he had rendered such conspicuous service, has been transferred to the restful mission near the Mexican village; and while engaged in a drunken brawl in the village poolroom Brandon is startled to see Father Farrell before him. The shocked priest (the part is interpreted with rare ability) takes Brandon to the mission, there to redevelop his own self-respect and manhood.

The influence of Father Farrell and Mary, the beautiful little blind girl who prays so fervently each day for the restoration of her sight, helps to uncover the intrinsic soundness of the degenerate, and the day comes when, seeing life in a saner vein, it suddenly occurs to him that Mary's vision might be restored by an operation. Of course the operation proves successful, but in the agonizing interlude Brandon discovers that only by faith in the Almighty can His true blessings be enjoyed, and in this hour he is restored to himself through the agency of the Holy Church. Norma Ashley, spurned by Dr. Thurston, comes to the mission and reaffirms her love for Brandon, but he knows that his love for her is dead and that his only happiness lies with the girl who

A scene in "Hansel and Gretel"
(See review on next page)

was so instrumental in restoring him to the grace of the Heavenly Blessing.

In the first place, "When Dawn Came" will be enjoyed because it is absolutely new—which means both that the photography has the benefit of all of the recent mechanical developments and that the film is physically perfect. Aside from these features, which are the fruit of happenstance, the film is an exceptionally excellent production: the work of the characters is a professional grade of interpretation; and the scenes, while not prodigally elaborate, are always skillfully prepared and more than competent to maintain the desired atmosphere. The fact that "When Dawn Came" is a Catholic picture is evident because of the characters and the surroundings, but this point is maintained in such an unobtrusive and dignified way that few Protestants would be offended by the religious character of the film.

"Make Me a Child Again, Just for Tonight!"

SUMMER is the child's time of joy, and why should not the pirating small boy and the fairystorying small girl enjoy their meed of consideration as we cull the archives for films that carry the romantic breath of the milder months? So I doffed my dignity, hied me to Film Row, and ordered forth a trio of favorites that have inspired many a gleaming eye and a caught breath amongst the kiddies: "Treasure Island," "Hansel and Gretel," and "Cinderella."

"Treasure Island"

You will remember from Stevenson's book that, "Of all the crew that sailed alive, not one came back of seventy-five," which would suggest that the intervals between funerals were not monotonously long; and this three-reel film follows the context of the book in the number of untimely demises. For this reason the picture is best suited to a group of boys of about the Captain Kidd age, rather than to an audience of boys and girls. As the story deals with pirates and their ways, I hesitate to recommend specific cuts lest these detract from the story's atmosphere. Give the film a preliminary run and cut where you will. The rollicking, adventuresome spirit that permeated the novel has been reasonably achieved in this interpretation, but that spirit will be unimpressive except to the imagination of the growing boy.

"Hansel and Gretel"

Do you remember the story of Hansel and Gretel—how the discouraged mother tried to lose her little tots in the forest, but they found their way home again after thrilling experiences at the house of the witch, whom they destroyed by pushing her into the hot oven she had prepared for them? Two of the cutest little tots play the roles of Hansel and Gretel, and I heartily enjoyed watching their peregrinations as they tried to escape the direful machinations of the old hag. The story is engagingly portrayed, with a charming simplicity that becomes the fairy tale, and the children will delight in seeing the old story acted before them.

"Cinderella"

And "Cinderella"—who of us need be told that immortal story? Suffice it to say that the Prince and the ball and the fairy godmother and the glass slipper are all present to entrance the hearts of the youngsters, and that the film will vitalize the fairy tale in a manner that was unheard of when you and I read fairy stories. I would not rate this production on a par with "Hansel and Gretel," but it contains distinct merit for juvenile programs.

The three films discussed are not new films, but they serve to indicate that many good pictures lie unnoticed on the shelves because exhibitors often will accept only the newer productions. The little girl who gazes wide-eyed at the terrifying pilgrimages of Hansel and Gretel will care not a whit if the picture were produced in the days of Noah.

These pictures are distributed by the Lea-Bel Company, 804 South Wabash Avenue, Chicago.

On the N. A. C. T. Convention

THE NINTH annual convention of the National Association of Corporation Training held session at Niagara Falls, June 6-10. One of the most important features of the convention, and the best attended, was the reading of the report of the Committee on Visualized Training, which occupied an entire morning.

The conclusions formulated in the report are significant, and may be summarized as follows: (1) Industrial-training films must provide a more satisfactory combination of the technical processes of the particular subject and of the proper pedagogical manner of presentation, in order to attain the best results; (2) very few, if any, films have been presented that might properly be called industrial-training films; (3) the work is handicapped by the lack of adequate distribution facilities; (4) the real value of the films should not be dissipated by purchasing cheap or inadequate projection equipment; (5) the industrial-training field contains little experimental data on the methods of using films for instructional purposes, and conclusions must be formulated through individual efforts.

The films here mentioned were used, in whole or in part, for demonstration purposes:

General Propaganda, "Manufacture of American Rolling Mill Company Iron," Rothacker Film Manufacturing Company; Employee Propaganda, "Waste Won't Win," Bray Studios; Advertising, "Blue Monday," Harry Levey Service Corporation; Motion Analysis (by use of ultra-rapid camera), "Athletic Subjects," Novograph; Sales Demonstration, "The Porcelain Lamp," Harry Levey Service Corporation; Sales Instruction, "Retail Selling," Bray Studios; Shop Assembly Routine, "Electric Iron Assembly," Harry Levey Service Corporation; General Instruction, "Elements of the Automobile," Bray Studios, and "Motor Car Vacuum Feed," "Course of Diverted Water at Niagara Falls," and "Induction Motor Operation," Harry Levey Service Corporation.

A Film for Rural Communities

"SPRING Valley," a film depicting the constructive service of the County Farm Bureaus in Illinois, had its preliminary showing in Chicago early in June. The picture is produced as one feature of the Illinois Agricultural Association's move to establish a library of appropriate films available for exhibition at the meetings of the county bureaus. In the film the young man gives up his city employment and returns to the farm with definite ideas as to efficiency. His attention is drawn to the work of the local farm bureau, and he is quick to appreciate the value of this expert assistance for farmers. Many of the latter are slow to respond until they see how tangibly their neighbors have been aided through membership in the organization, and this young man is prominent in converting the obdurate ones. A love element is woven in to enhance the narrative, and also many definite examples are shown of the ways in which the farmers are assisted by the farm-bureau experts. The film is thoroughly enjoyable and informative, and will prove of genuine interest for any rural community.

National Academy of Visual Instruction Convenes at Des Moines

THE SECOND annual convention of the National Academy of Visual Instruction will open July 5, at Des Moines, Iowa, and will be in session for three days.

Greetings will be extended in the opening speech by Charles Roach, Visual Instruction Service, State College, Ames, Iowa, and the main theme of his address will be the progress in visual education in Iowa. Among the other addresses are: "New Factors Introduced and Progress Made in Visual Instruction during the Past Year," G. E. Condra, University of Nebraska; "The Visual-Aid Requirements of Formal Classwork and Informal Mass or Group Instruction," J. H. Beveridge, Omaha; "The Film and Slide in the Work of the Church," Rev. E. A. Thompson, Quincy, Illinois; "Contribution of the Museum to School Work," C. C. Rathmann, St. Louis; "Types of Community Organizations That Function through Visual-Education Work," E. G. Ingham, University of Kansas.

The evening of the first day, Tuesday, will be devoted to the demonstration of films adapted to three classifications of service: films for community meetings, for community work and for the classroom, and for strictly classroom purposes. Among the latter will be pictures for use in studying literature, geography, history, zoology, and physics.

On Wednesday morning the chairmen of the Academy committees will report as to what has been accomplished by their groups, and in the afternoon the Academy will adjourn to meet with the Visual Instruction Section of the National Education Association. The program of the latter group includes the following addresses: "Teaching the Common Branches," J. W. Wilkinson, Logansport, Indiana; "Some Schoolroom Results of Visual Education," L. W. Mayberry, Wichita, Kansas; "Instruments of Visual Education," W. J. Hamilton, Oak Park, Illinois; "The Pedagogy of Visual Education," C. H. Garwood, Pittsburgh; "What Are Educational Films?" W. F. Russell, University of Iowa.

Thursday morning will be devoted to demonstrations by representatives of various commercial organizations in the field of visual education. In the afternoon the business meeting will be held and new officers elected.

Committees of the National Academy of Visual Instruction

Several educators have requested that the list of working committees of the National Academy of Visual Instruction be published. The committees are:

Research and Standardization in Visual Instruction: Professor J. V. Ankeney, Director of Visual Education, University of Missouri, Columbia, Missouri; F. W. Perkins, U. S. Department of Agriculture, Washington, D. C.; Director H. L. Crandall, Department of Lectures and Visual Education, Board of Education, New York City.

Projection Equipment: Superintendent S. G. Reinertsen, Alta, Iowa; Director Dudley Grant Hays, Board of Education, Chicago; Principal M. C. Palmer, Columbus, Wisconsin.

Motion Pictures for the Classroom and for Community Service: Principal R. E. Offenhauer, High School, Lima, Ohio; H. W. Norman, Bureau of Visual Instruction, Indiana University, Bloomington, Indiana; Reverend R. E. Akin, First Unitarian Church, Louisville, Kentucky.

Lantern Slides for the Classroom and for Community Service: Professor Mark Burrows, State Normal School, Greeley, Colorado; Miss Mira E. York, Bureau of Visual Instruction, University Extension Division, University of Wisconsin, Madison, Wisconsin; Miss Florence Taylor, Department of Surveys and Conservation, University of Nebraska, Lincoln, Nebraska.

Literature on Visual Instruction: Professor W. M. Gregory, Cleveland Normal Training School, Cleveland, Ohio; Reverend Roy L. Smith, Simpson Methodist Church, Minneapolis, Minnesota; Mrs. Claire Thomas, Bureau of Community Service, Raleigh, North Carolina.

Museums and Exhibits: Curator C. R. Toothaker, Philadelphia Commercial Museum, Philadelphia, Pennsylvania; William W. Reed, Buffalo Society of Natural Sciences, Buffalo, New York; Professor W. M. Gregory, Cleveland Normal Training School, Cleveland, Ohio.

Community and Group Service: Professor J. W. Shepherd, Department of Visual Education, University Extension Division, University of Oklahoma, Norman, Oklahoma; Elwood Street, Welfare League, Louisville, Kentucky; Assistant Director Alfred Powers, University Extension Division, University of Oregon, Eugene, Oregon.

Legislation: Director A. P. Hollis, Visual Instruction Department, State College of Agriculture, Fargo, North Dakota; Director G. E. Condra, Department of Surveys and Conservation, University of Nebraska, Lincoln, Nebraska; Professor U. F. Handschein, Department of Agriculture, University of Illinois, Urbana, Illinois.

Development and Publicity: Director J. H. Wilson, Department of Visual Instruction, Board of Education, Detroit, Michigan; Secretary Edward Mayer, Department of Visual Instruction, University of California, Berkeley, California; Charles Roach, Visual Instruction Service, Iowa State College of Agriculture and Mechanic Arts, Ames, Iowa.

Nomenclature: Director F. F. Nalder, General College Extension, Pullman, Washington; Director H. G. Ingham, University Extension Division, University of Kansas, Lawrence, Kansas; Professor L. J. Alleman, State Normal College, Natchitoches, Louisiana.

Submarine Films for School Purposes

J Ernest Williamson, the president of the Submarine Film Corporation, and famous for the remarkable underwater productions he has filmed with the assistance of his patented devices for taking ocean-floor scenes, has announced his intention of reassembling some of his pictures so that they may be used in conjunction with educational courses in oceanography and allied studies.

Instructional Productions

of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

So This Is Cairo!

BURTON HOLMES has chosen a particularly fascinating subject, "The Bazaars of Cairo," for one of the recent Paramount-Burton Holmes Travel Picture releases.

Cairo from end to end is a colorful, ever-changing, kaleidoscopic medley of humanity in a charmingly picturesque setting. In the Bazaars—which is the name given to the district devoted to the native shops--there is always colorful life; in the narrow and tortuous little passageways and alleys there are every kind of shop and every kind of merchant trying to sell his particular goods to the tourist or the casual passer-by, calling attention to his wares by shouts or pleadings, thrusting some especially attractive piece of goods under the very noses of his victims or catching them by sleeve or dress. You meet the queer shopkeepers face to face and study their business methods; a peddler selling water out of a goatskin begs you to buy a drink; jewelry, silks, embroideries, Egyptian cotton goods covered with hieroglyphics, all sorts of strange things, are offered you for sale by an even stranger assortment of merchants, who haggle and bargain and gesticulate.

Pathe Shows Desolation at Pueblo

PATHE News, in its issue No. 48, pictures the wretched desolation in the city of Pueblo. Tents sheltering hundreds of homeless citizens form an impromptu city. Wreckage and ruin exist everywhere; people find their way through streets knee-deep in mud; muddy sidewalks are piled up with merchandise salvaged from flood-wrecked buildings, and business is resumed there, while pumps work at capacity day and night clearing out inundated basements and cellars.

Apropos of the current news in which Admiral Sims appears as the chief figure, the Admiral is pictured as he receives an honorary degree from Cambridge University, a similar honor being conferred upon the Prince of Wales. Soldiers of France are seen honoring the soldier dead of America. Invalid war nurses are pictured being cared for in a U. S. hospital. General Pershing visits his Western home, and is shown wearing his red fez. An American transatlantic airship is shown nearing completion in England—contrasted with a twenty-year old ten-passenger bicycle revived in a race at Waltham, Mass.

Recent Ford Educationals

"THE BIG Trees of California," one of the late Ford Educational Library releases, portrays the stately sequoia trees, showing two that boast an age of 4,000 years. The larger of these is 279 feet in height and 102 feet in circumference.

The wealthy and busy city of Kingston is picturized comprehensively in the recent Ford Educational "Kingston, Jamaica." The city is clean and attractive, most of the buildings being constructed of steel and concrete. At the docks one may watch the boys diving for money thrown by tourists on the steamers.

The children will particularly enjoy the release "Something to Crow About." This Ford Educational shows the hatching of the chick, demonstrates the incubator method of hatching, and explains how chickens may be cared for to realize the best results. Some interesting statistics are also included.

"Clear to the Bottom" is a Ford Educational that will appeal to all. Filmed through a glass-bottomed boat on a lake in the heart of Florida, this picture shows us all varieties of animal life and vegetation found beneath the waters. The picture is completed by a trip down a beautiful river of Florida.

Glimpses of International News Reels

INTERNATIONAL News No. 46: Views of Colonel Galbraith (now deceased), Samual Gompers, Admiral Sims, Secretary of the Navy Denby, and Albert D. Lasker, Chicago, new head of the U. S. Shipping Board; New York's new state police trapping violators of the Eighteenth Amendment; famous motorcycle trickster is injured in wild ride down aqueduct at Sorges, Cal.

International News No. 47: Germans welcome the British troops at Oppeln, Silesia; Georges Carpentier, who fights both personal and national battles, is made much of at brilliant fete for Milk Fund; Germans resume their yacht-cup races for first time since war; scenes as Pueblo fights to recover from terrible flood.

International News No. 45: President Harding speaks at Valley Forge; Queen Victoria of Spain, in her uniform as colonel, reviews her troops at Valladolid, Spain; West Point cadets pass in review before their seventeen honor men.

International News No. 42: Historic Fredericksburg celebrates its 250th birthday; quaint house-to-house dance, with whole town taking part, is held in Cornwall, England, in honor of Spring's return; views of the world's greatest electrical engineer, Dr. Steinmetz, in his laboratory at Schenectady; fast motor cruiser does stunts near Detroit.

Kinograms Summarized

WHERE an unusual number of current releases are credited to one producer, several of the releases will be briefly itemized as to their more interesting features.

Kinograms No. 2051: Graduating army nurses at Walter Reed Hospital are given diplomas; "Babe" Ruth continues his "home-running" activities at the Polo Grounds; Philadelphia honors Old Glory and Betsy Ross; Pershing is awarded a degree by Penn Military College; Blasco Ibanez is welcomed back to Spain.

Kinograms No. 2050: Cambridge University bestows honors upon Admiral Sims and the Prince of Wales; Colonel Galbraith is laid to rest with military services; Tilden wins international tennis singles at Paris; Vassar girls hold daisy-chain fete; French honor our dead in services at Paris.

Kinograms No. 2049: Wounded heroes are guests at the White House; Dempsey trains for championship battle (excuse the necessary proximity of these first two items, comrades in O. D.!); members of the Kosciusko Squadron receive Polish War Cross for valor.

Kinograms No. 2048: Princeton's crew defeats California at Princeton; mobs fire city in Tulsa race riots; President Harding attends graduation exercises at Annapolis; a Cherokee princess sails to visit Europe. (Watch this reel for possible cuts in the Coney Island scene.)

Kinograms No. 2047: The army gives a fine party at Governor's Island; Admiral Sims is warmly welcomed in England; youngsters in Boston hospital enjoy a special circus performance; U. S. golfers bound for European matches practice on the steamer's decks.

Instructional Films and Where to Get Them

New Releases of Travel, Literary, Industrial, Topical and Comedy Subjects

Films for the Church, School, and Club

The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These ommissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

(See addresses of exchanges below)

FAMILY FILMS

Recommended for Young People and Adults

Keeping Up with Lizzie. Reels, 6; producer, Rockett Film Corp.; exchange, Pathe. Remarks: Dramatization of Irving Bacheller's story, featuring Enid Bennett.

Cheated Love.* Reels, 5; exchange, Universal. Remarks: Carmel Myers in a love story of a little Jewish immigrant girl. In part 4, cut scenes of women smoking.

Let Me Explain.* Reels, 2; producer, Christie; exchange, Educational Films Corp. Remarks: Comedy story of a young married couple.

The Lost Romance.* Reels, 6; producer, William de Mille; exchange, Famous Players-Lasky Corp. Remarks: Conrad Nagle, Lois Wilson and Jack Holt. The Spirit of Romance returns to sweeten the lives of a mother and father, through fear of their child having been stolen. In part 2, cut drinking scene.

A Kiss in Time.* Reels, 5; exchange, Realart. Remarks: Wanda Hawley and T. Roy Barnes. A comedy-drama. Love experiences in an author's work become worthwhile to the illustrator after she has the experience of falling in love.

Rocking the Boat.* Reel, 1; exchange, Educational Films. Remarks: A Vanity comedy. In order to please a sea-loving uncle, the family rig up the house as a boat, bringing about many amusing situations.

Two Weeks with Pay.* Reels, 5; exchange, Realart. Remarks: Bebe Daniels. A shop-girl earns a vacation of two weeks with pay. She registers at a hotel under her correct name, but is mistaken for a famous film actress, and, though she protests, the guests persist in believing her the actress.

Dummy Love.* Reel, 1; exchange, Educational Films. Remarks: Gaiety comedy. Cut sub-titles "I'll knock the stuffing out of him" and "I'll kill him."

Dixie.* Reel, 1; exchange, Educational Films. Remarks: A visualized interpretation of how this famous song was written and first sung.

The Road to London.* Reels, 5; producer, Associated Exhibitors; exchange, Pathe. Remarks: A love story featuring Bryant Washburn.

The Habit of Happiness.* Reels, 5; producer, Thomas H. Ince; exchange, Alexander. Remarks: A Triangle Reissue featuring Douglas Fairbanks. In part 5, shorten fighting scene.

Spooners.* Reel, 1; exchange, Educational Films Corp, of America. Remarks: Vanity Comedy featuring Irene Dalton and Earl Rodney.

The Runaway Train.* Reel, 1; producer, Lyman H. Howe; exchange, Educational Films Corp. of America. Remarks: Scenes taken from a very fast running train.

Too Much Speed.* Reels, 5; exchange, Paramount. Remarks: Wallace Reid and Theodore Roberts. Father refuses daughter's hand in marriage to young speed king, but finally relents when boy wins race with one of the old man's cars. In parts 1 and 5, cut all scenes of figure representing Death. Eliminate all scenes of grim death.

One a Minute.* Reels, 5; producer, Thomas Ince; exchange, Paramount. Remarks: Douglas McLean. Young man, in order to meet competition and also to win the admiration of the girl he loves, invents a cure-all which because of the "fifth ingredient" takes the town by storm and restores all the old chronics to health. Eliminate captions "I have discovered the formula among my father's old papers," in part 1; "Damn it, sir," in part 2; and "Don't be an ass," in part 4.

JUVENILE FILMS

Recommended for Children under 12 Years of Age

Chip's Barnyard Barnstormers.* Reel, 1; exchange, Community Motion Picture Bureau. Remarks: Children playing "Uncle Tom's Cabin" in backyard.

Our Farmyard Friends.* Reel, 1; exchange, Beseler Educational Film Co. Remarks: Friendship between dog and rabbit, little chick, first day out of incubator, hen and her high-bred chickens, Japanese hen and family, English game chickens with their foster mother, hen and family of goslings, hen with ducklings, the ducks taking to the water is a cause of worriment to the hen; white rabbit, goat and horse, pony, fancy fowl, a turkey-farm.

Jungle Vaudeville.* Comedy. See notes under Instructional Films.

Vegetarians.* See notes under Instructional Films.

The Benefactor.* Reels, 3; producer, General Electric; exchange, Argonaut Distributing Corp. Remarks: Inspiring story of life of Edison.

RELIGIOUS FILMS

Recommended for Use in Churches

In the Holy Land of Today.* Reel, 1; exchange, Merit Film Corp. Remarks: Absalom monument, site of temple, David's Tower, the Wailing Wall, etc.

The Holy Land.* Reel, ½; exchange, New Era Films, Chicago. Remarks: Life and Customs of the Holy Land.

The Sheep o' Leavenworth.* Reel, 1; exchange, National Non-Theatrical Motion Pictures. Remarks: Early history reveals men tending sheep, bell-wether, sheep asleep on the hills, the "Packer" arrives with his companions, shepherd dog, Packer moves on, shepherd makes his morning rounds, sheep obey shepherd dog, ageless hills, unfathomable sky, infinite space—infinite time—infinite peace, voice of God apparent to shepherds, storm among mountain peaks, shepherd's care, shepherd and dog retire to rest—sheep asleep at night. This film inspires reverence.

VISUAL INSTRUCTION FILMS

Recommended by and Used in the New York City Schools as Aids in Teaching

Panama Canal.* Reels, 2; producer, General Electric; exchange, Argonaut Distributing Co. Remarks: Detailed description of construction and general plan of Gatun Locks; scenes of ships passing through them. Geography.

Athletics.* Reels, 2; producer, Pathe; exchange, same. Remarks: Slowmotion photography showing actual play of mus-

(*Continued on page 30*)

Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical film directory, which every subscriber has, pages 12 to 19 inclusive.

Metro Pictures Corp.,
1476 Broadway, New York City

Arrow Film Co.,
220 W. 42nd St., New York City

C. B. C. Film Sales,
....

Federated Film Exchanges of America,
806 S. Wabash Ave., Chicago

Beseler Educational Film Co.,
71 W. 23d Street, New York City.

Educational Films Corp.,
729 7th Avenue, New York City.

Eskay-Harris Film Co.,
126 W. 46th Street, New York City.

Famous Players-Lasky Corp.,
729 7th Avenue, New York City.

First National Exhibitors,
6 W. 48th Street, New York City.

Goldwyn Dist. Corp.,
469 5th Avenue, New York City.

Gaumont Film Company,
101 West 42nd Street, New York City.

International Church Film Corp.,
920 Broadway, New York City.

Kineto Co. of America, Inc.,
71 W. 23d Street, New York City.

Merit Film Co.,
126 W. 46th St., New York City.

National Exchanges, Inc.,
398 5th Avenue, New York City.

Palladium Film Co.,
c/o W. J. Adams, 5007 North Sawyer Ave., Chicago.

Pathe, Inc.,
1600 Broadway, New York City.

Prizma, Inc.,
71 W. 23d Street, New York City.

Robertson-Cole Distributing Corp.,
1600 Broadway, New York City.

Select Pictures Corp.,
126 W. 46th St., New York City.

Selznick Pictures Corp.,
728 7th Avenue, New York City.

States Rights Exchange,
(Write to producer.)

Universal Film Exchange, Inc.,
1600 Broadway, New York City.

Vitagraph Exchange,
469 Fifth Ave., New York City.

Worcester Film Corp.,
145 W. 45th Street, New York City.

Slide Buyers' Guide

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Some Uses of Slides

James N. Emery
Supervising Principal, Potter District, Pawtucket, R. I.

TEN years ago Anna was the belle of the neighborhood. From one to a dozen young men hung around the house in the evening, brought candy, took her out buggy-riding, escorted her to dances, and showered every attention upon her, till her head was nearly turned with it all.

Now Anna's charms are somewhat faded. The young men still frequent the house, still bring candy and flowers, still occupy the hammock and hover round the piano. But the attraction is no longer Anna, but her younger sister, who is a dashing beauty, far outshining her older sister.

The motion picture has far outstripped its older and plainer sister, the lantern slide, in popularity. The sterling qualities of the older relative are temporarily thrust into the background. The beauty and charm and vivacity of the younger sister have compelled attention in no uncertain terms.

The Slide Has a Definite Field

But, just as some steadier and more mature admirer sees the sterling worth of the older sister, so the educational field recognizes the worth of the lantern slide. Like many a dashing beauty, the motion-picture projector is expensive to buy and expensive to run, and wears out clothes rapidly. The two projectors in the Pawtucket schools, with their booths and equipment, represent an investment of nearly $1800 each—and for results are worth every cent of the expenditure. But it is not possible for every school to secure an outfit of this sort without assuming a staggering debt.

Every school, on the other hand, where electricity is available, can use a stereopticon. An excellent outfit may be secured for from $50 up, which puts the price within even the smallest school's reach. And even where electricity is not to be had, very fair results may be secured from a storage battery, or acetylene gas, or a Presto-Lite tank. The stereopticon may be used either in a large assembly hall or in the ordinary classroom. Slides may be rented cheaply, or often secured without charge, and a permanent library may be built up at moderate expense. In fact many slides may be made at low cost from your own negatives.

In the Potter school in Pawtucket we have used slides for some three years to supplement our instruction in various subjects. There are many ways of using slides or pictures of any sort in the classroom. Differences in the teacher's viewpoint, the relative importance of the subject, the nature of the subject itself, or even the class, will cause various teachers to use the material in widely different ways.

In our own experience we have found four principal methods of using the slides with satisfactory results. A judicious combination of several or all, according to the makeup of the class, the time available, or the character of the work, is more satisfactory than rigid adherence to any one.

(Continued on page 20)

How to Use Ad Slides

Correspondence Regarding Ad Slides

SOME interesting letters have come to us recently in regard to the possibilities and the uses of commercial slides, and a few extracts may carry to you one or two ideas that, perhaps because of their very simplicity, you had overlooked.

One letter states: "I have put into practice the suggestion made in your Ad Slide column some months ago, that a series of three or four slides be used with all but the last acting as interest exciters and the final one carrying the climax. This system may be credited with bringing a certain amount of new business to me, and, as my novel plan has caused much discussion in the neighborhood, it has at least forced my name before the attention of the people whose trade I want."

And here is a sentence or two from a slide user whose makeup contains a feeling for art. "What results," reads his communication, "do you believe are traceable to the garish, crudely prepared, illegibly signed slide as compared with the painstakingly designed, carefully executed, harmoniously colored product of the slide-maker? My parents trained me to do everything in the best possible way, and there is also something within me which rebels at the thought of attaching my name to the discordantly colored and poorly drawn things sometimes called advertising slides—although they advertise nothing but the poor taste of the merchant."

In this letter a man who has used advertising slides for years comes through with a thought. "Don't let your fondness for beauty tempt you to advertise a beautiful scene rather than your product!" he warns, in answer to a question. "If you have money to invest in philanthropic slide exhibitions, very well, but if you are out to advertise and sell goods, by all means make your red roses and your blue sky help push your sales talk forward rather than push it back out of sight! The next time you see an advertising slide on the screen notice which part of the slide catches your first attention—the essential part or the 'gingerbread'; and this automatically classifies the slide as to its selling value."

This letter particularly interested us as indicating what may be done with slides when the user is alert and is willing to work hard for proportionate results. "I was selling stock in a chain-store system, but I felt that I ought to be doing more business. My biggest problem was that my customers were inclined to hesitate because none of the stores were near enough so that they could go and inspect them, and as we were talking matters over another salesman remarked, 'Better put on a movie show of the business.' I laughed, but at the same moment it occurred to me that a similar plan on a small scale might turn the trick.

"The company was glad to help secure the photographs for the slides, for my proposition would benefit them as well as me, and two weeks afterwards I was carrying the stores to my prospects, and using wall space to show them where their money was being invested. I found it necessary to get quite a few additional slides, for the people were surprisingly interested in the minor scenes that the photographer had apparently deemed unimportant, such as views of the iceboxes, pictures of the methods of delivery from the warehouses, etc. One invaluable feature for my selling was that with the stereopticon I could project my per-

Slide Buyers' Guide

Joseph Hawkes
147 West 42nd Street NEW YORK

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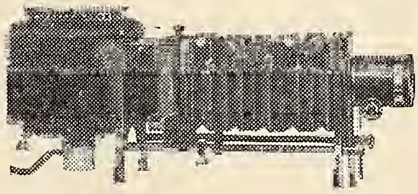

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sonally prepared slides showing the financial details of keeping the important facts before the prospect and the business and of my stock-selling proposition, thus enabling me to refer to prices and partial payments with ease. The increase in my commissions the first week I used the slides allowed me to cancel the expense of the complete stereopticon outfit, and two months later our entire sales force was ordered to secure similar equipment."

Some Uses of Slides

(*Continued from page* 18)

The Lecture Method

First among these is the conventional lecture plan. In this the teacher or principal lectures to the class as the slides are shown. This method makes for economy of time and a clearly developed and logical presentation. In the hands of a speaker who knows how to fit his own knowledge to the picture and the class, it secures some very satisfactory results. It also presents the added advantage of reaching large numbers at one presentation. A speaker can ordinarily talk to an auditorium filled to capacity as well as to a small group. This year, with three eighth-grade rooms and pressing demands upon my own personal time, I have found it almost necessary to do my own teaching in this way, to avoid needless duplication of work.

For first presenting the salient points, introducing a country or a subject, or bringing up matters not found in the textbook, or for a general review and knitting-up of the loose threads of instruction, this method is of great value.

The chief disadvantages which have always attended the lecture method in teaching are: the speaker does all the work instead of the listeners; occasional inattention is evident; and there is difficulty in determining how much the pupils have absorbed of the subject. Frequent written quizzes and the keeping of notes are almost indispensable accompaniments of this plan.

The Text Plan

A second method, which we have found in moderation to work excellently, is the use in the classroom or hall of a good geographical reader, such as Huntington's Asia or South America, or Carpenter's texts. Pupils in turn are called upon to read various paragraphs, and, as they read, the appropriate picture is flashed upon the screen, and if necessary discussed further.

We find this possible either by using a small reading light and base-plug in one corner of the room, or by opening the door of the lantern from time to time and letting its light out sidewise upon the class (unless your lamphouse ventilation is good, I would caution special care for the sake of your condensers). If part of your hall lighting system can be controlled by a central switch near the lantern, the lights can be flashed on and off for this purpose. Both of these last two plans, however, might be criticised as causing undue strain on the eyes.

In making use of this method it is necessary for the teacher to annotate her own copy of the textbook with marginal numbers of the appropriate slides. For my own and the teachers' use I have a copy of nearly every geography and geographical reader annotated in this way. Some fairly effective results may be obtained through the use of this method.

The Fact-Recital Method

A third plan used in many schools is for each pupil to learn the facts about some one picture and then recite them to the class when the picture is thrown upon the screen. This method is most effective when preceded by the study of the stereoscopic views of the same subject. Several of the manufacturers supply printed sheets

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or slips upon which the more important facts about each picture are printed.

In many respects this is the easiest method to handle, especially for the novice teacher. It presents the advantages of a rapid drill, with few lagging places, and makes an excellent showing, especially before visitors. We have used this plan to some extent, notably on one occasion when a selected group of upper-grade pupils gave a demonstration before a gathering of business men, where it was important, to save their time and ours, that the pupils should know exactly what they were talking about.

The disadvantages of this method are several. One pupil learns a group of facts and those only, and gathers the impressions of the rest from the recitations of his fellow-pupils. Memorizing of the facts is too often likely to degenerate into a parrot-like and verbatim learning of the words. The recitation too often becomes a cut-and-dried affair, the story is given in a stilted, learned-by-heart manner, and the absence of a pupil from any cause leaves an important picture with its story untold—frequently an important link in the chain.

Another serious objection lies in the ready-made sort of material furnished by the manufacturers. Despite the eminence of the authorities who have compiled it, often it is altogether unsuitable for classroom work, with elementary grades at least. Stress is too often laid on details that the classroom teacher would pass over, or on a viewpoint entirely foreign to what she is teaching. Dry statistics, rhapsodic poetry, or altogether extraneous matter are often to be found, many times far over the pupils' heads. From the wealth of detail furnished by the manufacturers of the slides, often two or three sentences only will be important for the pupils to remember. In using such a plan it is well for the teacher to prepare her own synopsis.

One marked benefit from this method is the confi-

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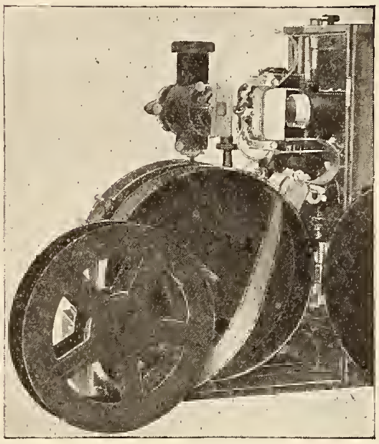

Uses Standard Film

Absolutely Safe and Durable

Hand or Motor Drive and Reverse

Runs Forward and Backward

Operates from any light socket or storage battery

Illustration above shows the machine with both doors wide open, showing accessibility of entire mechanism. When in operation, doors of case are closed.

The Universal is a small, light, compact, handy, portable projector of the suit case type, but embodying the very latest and best projection and mechanical principles, insuring clear, flickerless, brilliant motion pictures for the home, church, school and industries.

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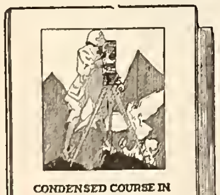

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dence and self-expression gained by the pupil. For the teacher who is just beginning to use the lantern, and who is not sure of her footsteps, it is the safest method.

The Development-Recitation Plan

The plan I like best of all is the use of the lantern for a development recitation in the class. Assume that the class is studying Japan. We have on the screen a picture of the city of Tokio, a bird's-eye view looking out over the wilderness of roofs. We see that the houses are nearly all of the same height, pattern, and size. We can see that the houses in the picture are all of flimsy construction. Why?

We have already studied the mountains and volcanoes, and know that there are numerous earthquakes in the country; and a boy volunteers, "Because of the earthquakes." Good as far as it goes. Not satisfied with that, we draw out that if the houses are built of such flimsy materials there is little danger of people being hurt if the house is shaken over; that it will not cost much to rebuild in the case of disaster; that skyscrapers would not be practical under such conditions; that the climate is warm and they do not need such protection from the winter cold as in this country; that it is damp, and they need abundant ventilation to prevent things from mildewing, etc.

We notice that the roofs, in spite of the light construction of the houses, are heavy and firmly built. Gradually we draw out that they are built that way to avoid having the roof blown off by the heavy winds which infest that section. Then we take up the jinrikishas standing in the street; the dress of the coolies who draw them; the paper parasols the men and women carry; the wooden clogs and the need for them; the curious signs; the almond eyes; the queer way of carrying babies on the back; the burden-bearers who carry their loads suspended from a long pole balanced on their shoulders; and a score of other details, until the pupils unconsciously and of themselves have absorbed a quantity of colorful details of Japanese life.

This takes time; it needs careful preparation beforehand by the teacher, a thorough knowledge of her subject beyond a perfunctory skimming over the book, and constant watch lest the class be drawn away to unimportant side-issues. On the whole, however, it is the most satisfactory method of the four, and holds the interest of the class most closely of all.

Classroom May Be Used

This work, with a portable stereopticon and a small screen, can be carried on as satisfactorily in the classroom as in the assembly hall. With a good slide, a satisfactory screen, and a picture not too large in size, it is not necessary to have the room darkened to a very great degree. With the room sufficiently light so that the pupils can use their notebooks a very satisfactory result may be obtained, and we have had some fairly good results with almost daylight projection. If the direct light can be shut off from the sides of the screen, achieving a modified shadow-box effect, the picture is vastly improved.

In our work we use a Bausch and Lomb Balopticon, with 1000-watt Mazda bulb. At first we made the mistake of trying to fill the screen and get a large picture some nine or ten feet in diameter. This resulted in a sacrifice of brilliancy and to some extent of detail. On bright, sunshiny days we found our results in the hall very unsatisfactory. Guided by experience we have decreased the size of the picture, and find that besides the additional brilliancy we can place it high enough upon the screen so that everybody in the room can see it without difficulty.

Opaque Maps and Maps on Slides

While our lantern is fitted with a device for project-

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"Sweden in Summer and Winter" 9 reels, produced by Scand. Film Central, Stockholm
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Now Available for Churches, Educational and Welfare Institutions
Book these Films for a Special Entertainment. Special Musical Score of Scandinavian Melodies follow these programs. These Films take the spectator on a sight-seeing trip to Sweden or Norway that could not be duplicated in three months' actual traveling.
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ing opaque objects, in actual practice we have found this not especially satisfactory. On a dark, cloudy day, a short distance from the screen, and with a picture of sharp contrasts, such as a black-and-white-line picture, relief map, or something of the sort, we get fairly good results. For the most part, however, we have confined its use to maps or some picture that was obtainable in no other way, or where the picture and its story was more to be desired than the quality of projection. Changing pictures cannot be done as quickly or as smoothly as with slides—another disadvantage.

As for maps on slides, for months we have tried to secure the commoner maps in lantern-slide form to use with our slide list, rather than switch from a brilliant slide to a more or less blurry opaque map. Through Moving Picture Age we secured the addresses of several firms who either keep in stock or make to order slides of this nature, and this has solved a perplexing problem for us.

Useful Hints

In another building where we have no assembly hall, we use with very satisfactory results a portable stereopticon in the classroom itself. In fact in our main building, although it is already equipped with a Powers 6B Projector and Bausch and Lomb Combined Balopticon, we are considering adding a third machine, a portable lantern which can be carried from classroom to classroom and used before small groups in their own seats.

Although we occasionally use slides in our motion-picture projector where the picture is to be on the screen but a short time, we use it for that purpose but little, for fear of cracking a valuable slide from the intense heat of the electric arc. We find the projector not altogether satisfactory for slide work for this reason, owing to the length of time that a slide must be before the class.

For putting on diagrams, summaries, special announcements, brief outlines, or topics for the class to learn, we find the transparent gelatine sheets inclosed between two cover-glasses eminently satisfactory. From 50 to 60 words can be put on at a time, and when not in use the material can either be stored away like any slide or taken out and the glasses used again.

Don't try to use too many slides at a time. A few slides studied thoroughly, ten or a dozen at the most for a half hour lesson, will result in far more lasting benefit than a rapid kaleidoscope of changing pictures with desultory comment on each. Experience taught this lesson to us in unmistakable terms.

Frequent written summaries by the pupils, or brief stories of what they have seen on the screen, will not only fix the lesson in their minds and obviate the wandering attention, but also will provide a wealth of material for language work.

The slide and the motion picture, working together, supplement each other's work in admirable fashion. The school equipped with stereoscopic views, lantern slides, and motion-picture films has a wonderful opportunity to present life as it really is to its pupils through the door of the eye.

One of the more technical handbooks on motion pictures is the "Motion Picture Handbook for Managers and Operators." This book was prepared by F. H. Richardson, who for years has conducted an Operators' Column in the Moving Picture World, and is published by the latter organization. Evidence of its popularity is the fact that it is now in third edition.

Some of the material furnished does not apply to the limited equipment used by the non-theatrical operator, but there is a wealth of information that will be of value in making clear to him just why certain steps are necessary for the conduct of successful exhibitions.

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A few selections from our film catalogue
BIBLICAL
Mary Magdalene
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More than one hundred other good subjects.
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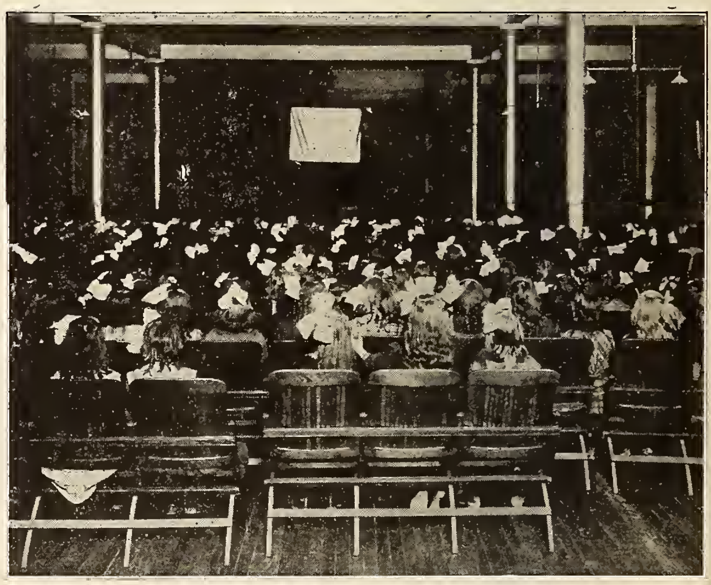
Films for Catholic Orphanages

ONE of the Good Sisters at a Catholic orphanage wrote, after a certain movie program, that the children did not enjoy the entertainment. She quoted one of the little girls, who reported that she didn't care for the picture "because there wasn't any foolishness in it." Clean comedy of the slapstick variety, together with very short, very light, and very simple dramas, represent the children's choice. To this their guardians add Current Events, weeklies, and educationals. Wild West affairs, high-tension comedies, and any subjects that picture lack of respect for authority, are to be barred absolutely.

Because they constitute the red-letter days at these institutions, movies at orphanages serve to exert a stronger influence on children there than on the average youngster. And because of this stronger influence, and its more lasting effect upon little tots, who look forward to moving pictures as the child in his own home looks forward to Christmas, directors of such institutions insist that only the best subjects of the above-mentioned classes be sent them.



Now for a trip to the big Outside!

Poor equipment (generally second-hand outfits donated by some friend), together with lack of finances, makes it rather difficult for the average orphanage to procure just the films it wants. We have known instances where a charge that covered only the expressage on the films made movies prohibitive.

Every orphanage has a certain percentage of its little residents listed as backward or dull. For these children movies, particularly those classified as educationals, are an absolute necessity, and to every little tot, without father or mother, housed in with several hundred other little unfortunates, motion pictures of any sort are an undisguised blessing.

Films in Safety Campaigns

(*Continued from page 7*)

lowing six months of the year was just half that of the previous six months. The succeeding year, in which additional safety rallies formed a part of the plant safety activities, showed a further reduction of 50 per cent.

The interest that has been accorded "The Outlaw" shows that it is possible to produce a picture that will appeal alike to the workman, to his employer, and to the children. This picture has an allegorical theme, showing King Carelessness and his imps Take a Chance Didn't Look, Didn't Think, etc., at work in an industrial plant, where they cause a succession of accidents. Ani-

BOOKING SOLIDLY

The beautiful new film version of the "Exodus" in three reels, entitled

"OUT OF THE HOUSE OF BONDAGE"

The quick response to our first advertisement indicates that the picture will eclipse the record run of any film ever offered to the non-theatrical world.

Critics unanimously pronounce the picture as being historically correct and delicately reverent.

Appropriate for Sunday as well as week-day use.

Arrange now for exhibition date in your church, school or community center.

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mated cartoons are used to show how the safety devices counteract the work of King Carelessness, and animated titles and other expedients are used to maintain interest. The actors were nearly all workmen from the plants where the picture was staged.

The second film produced by the Liberty Mutual Insurance Company is entitled "The Hand of Fate." It has a more romantic story than "The Outlaw," and also professional acting and direction. This film has also been very favorably received.

Rental Standards

One of the great needs at the present time to forward the development of accident-prevention pictures (as well as other educational pictures(is the cultivation of a willingness on the part of the persons using such pictures to pay a fair rental value for them.

The user of educational films has been trained by the producer of advertising and publicity films in the belief that he should be given such pictures free or for a nominal amount. The supply of free films is, of course, very limited in number and scope, and such pictures are necessarily handicapped more or less by the fact that they have something to exploit.

Films of the professional-entertainment standard can only be produced in sufficient quantities and with adequate variety and technical perfection when the public has been educated to the point where it will pay adequately for such films and thus stimulate a demand for their production which can compete with that for entertainment films.

Work of the National Safety Council

The National Safety Council has made extensive use of motion pictures in its country-wide accident-prevention campaign during the past few years. Thus far it has simply used the pictures that had been produced by its industrial members, but during the coming year it plans, through its motion-picture committee, to produce one or more subscription films on public accident hazards.

Of course motion pictures will not perform miracles in accident prevention. The impression made at one showing tends to become dulled as time goes on, so that it needs a systematic follow-up in order to get lasting results, and the use of films is only one of several safety activities that should be carried on to get the maximum reduction in accidents. The results already secured, however, have proven conclusively that motion pictures can be made one of the most effective agencies in reducing accidents.

One of the improvements included in the new Universal Camera is a crank indicator. The complete revolutions register for each foot of film exposed; and as the numbers on the crank dial are in feet, by doubling the number registered the actual number of revolutions is instantly determined. This new device is of great service in dissolve and double-exposure work.

Civil War Story Released

"Johnny Ring and the Captain's Sword," the film version of a dramatic incident of the Civil War, has been released for non-theatrical purposes by the Temple Producing Company, Inc., 1943 North Broad Street, Philadelphia.

The action deals with the conversion of the atheistic Dr. Conwell, then an army captain, through the heroism of his Bible-reading orderly, Johnny Ring. Dr. Conwell is at present assisting poor boys to obtain good educations, and the proceeds of the film are to be devoted to this worthy cause. Although the date of release is July 1, already several hundred bookings have been made for the film in churches, educational institutions, and lyceums.

All Acted by Juvenile Casts of Merit

Jack and the Beanstalk The Three Bears Red Riding Hood
Wash Day Jingles Goldie Locks Billy's Baby

Fairy pictures filmed expressly for the children and their parents. Clean, wholesome, with a lesson in each. Will delight young and old. Use one or more of these one-reel films with your program. For arrangements to play these Juvenile pictures, phone, wire or write:

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For Sale, Wanted or Exchange classified advertisements not displayed, 5 cents per word. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5) cents and send the amount with your advertisement. All advertisements of less than 30 words art accepted at the minimum charge which is for 30 words.

SLIDES **SPECIAL OFFER**—25 SETS COLORED slides with descriptive reading consisting of Religious, Educational, Travel and Science, also 500 Miscellaneous slides, from 10c up. STEREOPTICONS Rebuilt, good as new, at half the price. To keep our artists busy during the summer will make special low price on slides made from your negatives or copies. If you can use slides or a stereopticon, don't miss this opportunity. A post card will bring our bargain list. Moore, Hubbel & Co., Masonic Temple, Chicago. 50,000 slides for rent. Ask for rental catalogue.

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POSITION WANTED—COMPETENT CAMERAMAN. Reasonable. Excellent camera outfit; 15 years' good experience in all branches. Open to any good proposition. What have you? Address Cameraman, 2nd floor, 3434 North Hoyne Avenue, Chicago, Ill.

EDUCATIONAL FILMS COVERING A WIDE RANGE, for sale at remarkably reasonable prices. Historical, Literary, Entertainment, Patriotic, Geographical and Scenics. Single reels to seven reelers. New prints can be supplied when desired. Write us your needs. Ready now, "Hamlet," The Shakesperian Tragedy. Jawitz Pictures Corporation, 729 Seventh Avenue, New York City.

FOR SALE—A FINE SELECTION OF FEATURES, comedies, educationals, travelogues, always on hand at reasonable prices. Send for lists. Guaranty Pictures Co., 130 West 46th Street, New York.

1,500 **REELS, FILMS**—EDUCATIONAL, COMEDY, Travel, Dramatic, $3 to $12 each. Special low rental to churches, schools, lodges, private exhibitors; $395. Graphoscope Projector, fine condition, $175. Home Projector, $60. Ray, 326 Fifth Avenue, New York.

WANTED—TO PURCHASE GOOD AGRICULTURAL films, educational or photo plays; not advertising films. Illinois Agricultural Association, 608 South Dearborn Street, Chicago, Illinois.

MOTION PICTURE MACHINES, FILM AND EQUIPment for sale or exchange. Bargain lists, covering everything for theatre or traveling shows, free. National Equipment Co., 409 West Michigan Street, Duluth, Minnesota.

BARGAINS—REBUILT EDISONS, SIMPLEX, POWER 5 and 6A projectors with mazda lamp equipment and motors. Special service to churches, schools and clubs. Entertainments furnished. Educational and scenic films for sale. Brinkman, 116 West 49th Street, New York City.

PORTABLE MOTOR-DRIVEN PROJECTOR, PREFERably De Vry, wanted cheap for cash. Write, stating lowest price, Guthrie, 292 Henry Street, New York City.

The total capital invested in oil in California is $87,000,000, as against upward of $150,000,000 in the motion picture industry in the same state.

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300 Yards of Lace

(Continued from page 11)

film to theatres as requested, the only charge being a nominal fee to cover the cost of handling. Usually "Threads of Romance" is run as a regular part of the program wherever it is shown, and it has been accepted and enjoyed as would be any informational picture.

China and the Industrial Film

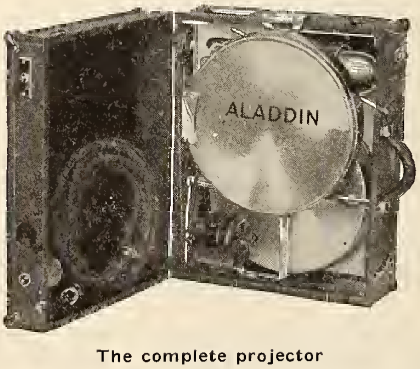
THE BUREAU of Foreign and Domestic Commerce, U. S. Department of Commerce, has issued a statement summarizing the industrial film's opportunity to stimulate understanding and actual trade between the United States and China.

In this statement one instance is given of the success of an industrial film designed to achieve one definite result. The Silk Association of America wished to impress upon Chinese silk growers and distributors the fact that their sales to the American market would be quadrupled and more if they would produce the standard American skein rather than the skein they had been producing in the past; and a representative of the association was dispatched to China with a film depicting the methods of silk preparation in countries where the standard American skein was produced, and describing the conditions in the manufacturing industry in the United States that made this particular type of skein necessary. The picture was exhibited in the silk-producing centers of China, the audiences being composed of thousands of producers; and within a few years figures indicated that more than 25 per cent of the Chinese silk was being prepared in accordance with American requirements.

The Bureau of Foreign and Domestic Commerce advocates that more general and more accurate understanding of commercial conditions in the United States and in China be effected by the interchange of industrial films which would educate the nation receiving them as to the actual facts prevalent in the other nation. The suggested methods of procedure are as follows:

> One thousand carefully selected industrial and educational films should be chosen for display in China. After arrival these films should be captioned in the Chinese language and arranged for systematic distribution throughout the nation.
>
> From forty to fifty thousand films should be secured that would portray to the American business man Chinese trade opportunities and the best methods of capitalizing these opportunities. Some of this material could be purchased, but much of it would have to be produced at first hand.
>
> American commercial organizations should select representatives for the specific purpose of procuring the most appropriate films available for the proper representation of each particular community's commercial interests before the business men of China.

The Aladdin Portable Motor-Driven Projector is claimed to be the lightest machine of such a type made, its weight, including motor, being less than twenty pounds. One magazine when in use unfolds outside the case and directly over the other magazine, and the film is easily threaded and follows a straight path; because of patented features the machine may be stopped, even for hours, without burning or curling the film, and its manufacturers advocate the additional use of the Aladdin as a stereopticon; and a light equivalent to that of a 300-watt lamp is produced with a 12-volt, 27-candlepower lamp. The projector will accommodate 1,000 feet of standard film.



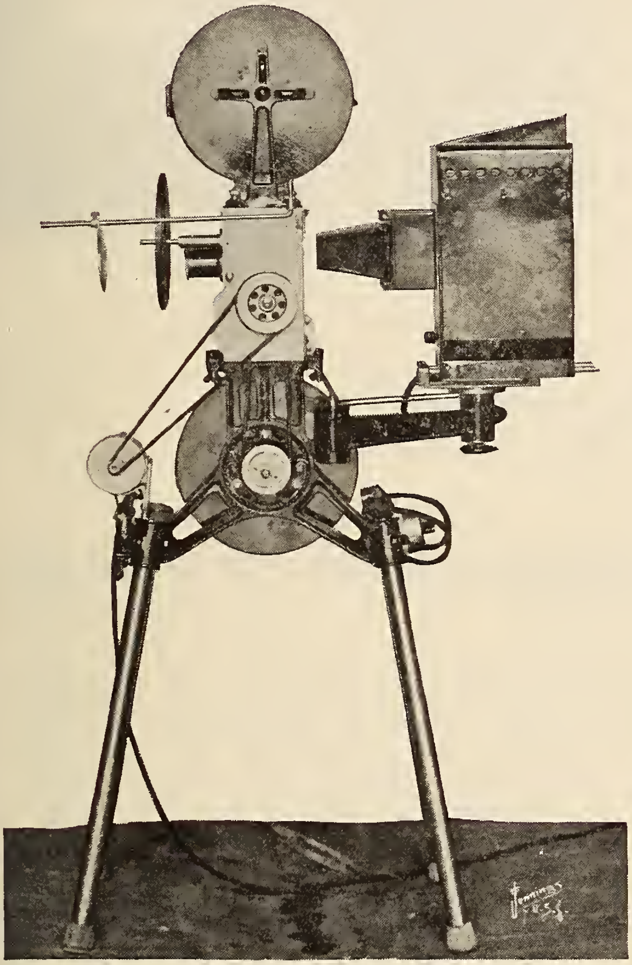
The complete projector

The Aladdin is manufactured by the Aladdin Cinema Sales Company, Inc., 220 West 42nd Street, New York City.

Students at the Oregon Agricultural College are given special movies every Friday and Saturday night at the small charge of ten cents in the "Y" hut.

The Burwood, a Great Success

Correct Design Triumphs



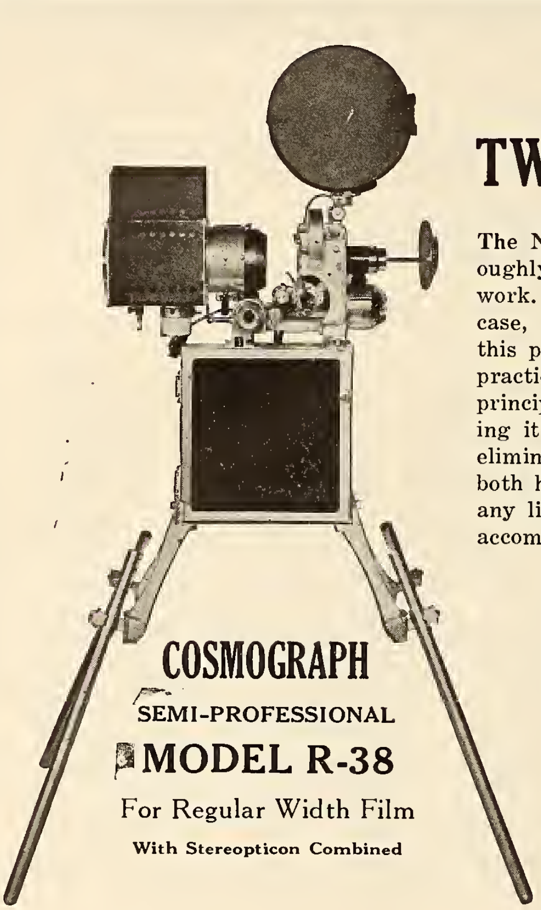
THE BURWOOD was specially designed to meet the particular requirements of Educational, Religious, Commercial and Civic organizations. The response surpasses our expectations and we are being repaid for our years of endeavor, reflected in the Company's present difficulty in supplying projectors to meet accumulated contracts and orders.

We are living in a new age. The average man of today is familiar with machinery, because his ownership and personal attention to his automobile required from time to time, he has thus learned, when considering a purchase, to look under the hood and make careful inquiry as to design, construction, workmanship, material and wearing qualities. We had this in mind when we designed the Burwood and perfected the Worm-drive. The reception speaks for itself; our problems now have to do with increased factory facilities to take care of steadily increasing orders. The public, through jobbers and dealers, is clamoring for a projector of the rugged type, simple in construction, easy to operate and long wearing qualities.

FOR FURTHER INFORMATION PLEASE ADDRESS

Continental Sales Corporation

Suite 1112, Miners Bank Building
Wilkes-Barre, Pa.

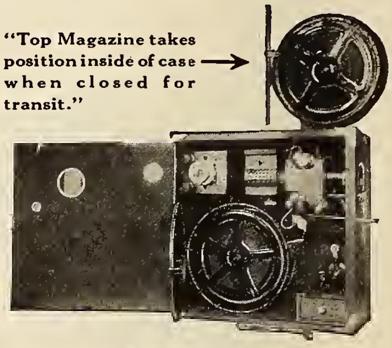


AS PREVIOUSLY ANNOUNCED

HERE ARE THE

TWO NEW COSMOGRAPH MODELS

The New Suit Case Model R-40 is a thoroughly efficient instrument for all around work. Put up in a leather covered carrying case, 18½ x 18½ inches. When designing this projector it was our aim to make it a practical, substantial machine, with one principal thought in mind (simplicity), making it easy to thread, easy to operate and eliminating fire danger. The machine is both hand and motor driven, operates from any light socket or automobile battery and accommodates regular width film. Illumination 24 volt, 100 watt lamp.



"Top Magazine takes position inside of case → when closed for transit."

Model R-40

The New Semi-Professional Model R-38 is a suitable Motion Picture Projector for permanent installations in large auditoriums, lecture halls, or medium size theatres, etc., capable of meeting the most exacting requirements for projecting motion pictures and lantern slides and at the same time light enough to be classed as a portable machine. Illumination 400 to 1000 watt movie lamp as required.

COSMOGRAPH
SEMI-PROFESSIONAL
MODEL R-38
For Regular Width Film
With Stereopticon Combined

Write for Descriptive Matter

THE COSMOGRAPH MOTION PICTURE MACHINE CO.
General Sales Office: 138 West 7th St., Cincinnati

The School Show

(*Continued from page* 9)

even the school movies may not always be up to standard. Safe pictures are hard to get, and experience has taught many a supervisor that no picture should be presented that has not been previously screened, unless he may have the judgment of one whose standards for pictures are equal to his own. Invariably the picture that has not been previewed is the very one that may cause the embarrassment. The most careful person will sometimes err, and when he does the mistake is always intensified by those who are inclined to be critical.

The reviews commonly found in trade journals and educational magazines are good guides to serve as the first test for a picture. The subject title is never a safe index; occasionally the title is the best or worst part of the film. It is a simple matter to cut out offensive action or objectionable subtitles and reinsert them after the exhibition. The lists recommended by the various censorship boards and better-films societies, as well as those endorsed by the educational periodicals, indicate cuts, yet inasmuch as opinions are so great in variance the supervisor of the school programs would do well to suffer no exception. He should subject every reel to inspection.

Some Valid Reasoning

Other schools justify picture exhibitions purely as a vehicle for social service. Particularly in the small towns where theatres cannot be made to pay is this true. The pictures are made the center of attraction for get-together meetings. The consolidated schools are public property and can be made the center of all community activities. In most of these small rural towns the only forms of recreation are disreputable pool-halls and dance-halls that need unprintable adjectives to describe them. While schools may not be the best places for shows, they are the only places that can offer much better forms of amusement. The school board may well permit the regular movie nights to be placed on the school calendar. If a town hall is available the programs may be conducted there. There are many advantages that will soon become apparent. On the other hand, if no such place exists, rather than deny the community the privileges and pleasures accompanying the motion picture, no apology need be given for using the school building.

Pictures, like the lyceum or chautauqua, should be made to pay for themselves. As a community service the funds accumulating should be used for a better service, or the admission charge be reduced. At all events, the school teacher must remember that his chief job is to run a school—not a picture show.

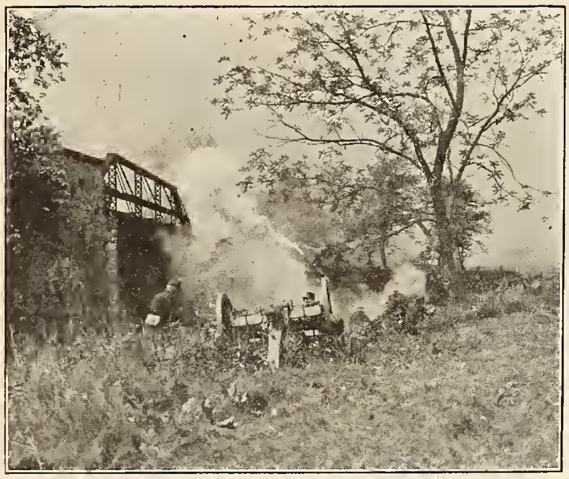
The Colorcraft Corporation, recently organized, announces the perfection of processes by which colored film using practically every color of the spectrum may be produced. The extreme possibilities of this new development may be indicated by the fact that the films register even yellow, gold, and silver. It is stated that the principal work is done in one rotary machine, the negative going in at one end and the colored positive appearing at the outlet.

In the review of "That Something," in the June Moving Picture Age, mention should have been made of the fact that distributing rights for this film in Illinois and Indiana are held by Celebrated Players Film Corporation, 810 S. Wabash Avenue, Chicago.

Two-Fold Service

An excellent project has been undertaken by Mr. Harry Crandall, who owns a number of theatres in Washington, D. C. The Washington school playgrounds were to be closed this summer because the funds necessary for their operation could not be secured, and

Johnny Ring Crossing the Burning Bridge



The Destruction of the Bridge

Russell H. Conwell's

(Pastor of THE BAPTIST TEMPLE; Author of ACRES OF DIAMONDS)

STORY OF

Johnny Ring and The Captain's Sword

IN MOTION PICTURES

SYNOPSIS

Russell H. Conwell, an atheist, who boasted of his unbelief, became a captain during the Civil War. Before starting south with his company, a small boy by the name of Johnny Ring was enlisted as Captain Conwell's personal servant. This boy had promised his mother that he would always read his Bible. Captain Conwell, when he found the boy reading the Bible, drove him out from the tent and refused the boy permission to read it. In spite of this Johnny was devoted to his captain, and through a series of events, portraying two large battles, burning of the camp, etc., Johnny Ring loses his life, after braving untold dangers to save his captain's sword. The boy's death made a deep impression on Colonel Conwell. Later while leading charge in the Battle of Kenesaw Mountain, he himself was severely wounded and left on the field of battle for dead. In the long hours of pain and agony, Colonel Conwell found his God and vowed that if it were the Lord's will to spare his life, he would go forth and do the work of two men for God, one for Johnny Ring and one for himself.

Staged and Directed by NORMAN L. STEVENS   Photographed by HARRY L. KEEPERS, M. P. P. A.

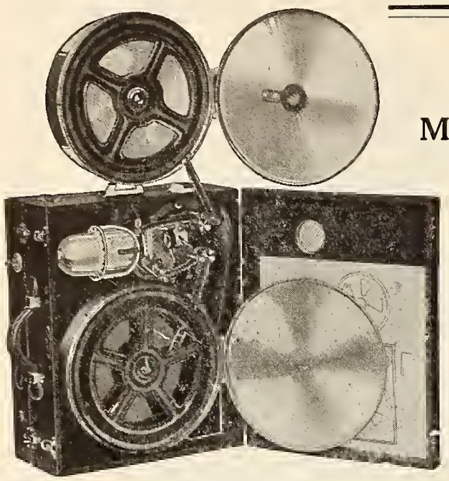
Produced and Distributed By

The Temple Producing Co., Inc.   *1943 North Broad Street, Philadelphia, Pa.*

A Photoplay which represents a heart-gripping, soul-compelling story—NOW READY FOR DISTRIBUTION

Peaceful Camp Scene

Conwell Reading the Bible to His First Convert



The
ALADDIN
Motion Picture
Machine

PORTABLE

SAFE

SIMPLE

By Far! The Lightest and Most Compact Motion Picture Machine Made

WEIGHS LESS THAN 20 POUNDS

THE mechanical excellence of the Aladdin; its simplicity; its ease of operation; its safety and other special features, and its practical portability, all contribute to the conviction that it is the foremost portable motion picture machine of the day.

The Aladdin's field of usefulness is wide—Commercial Salesmanship, Shop Efficiency, Public and Technical School Education, Hospital Instruction, Sunday School and Church Work, Social, Home and Professional Entertainment—these are within its range.

Naturally, the degree of its portability is the chief governing factor in the popularity and practical value of the machine. This feature is especially desirable in church and school work.

There is no other projector like or even near like the Aladdin. It weighs less than twenty pounds and is self-contained in case 13"x16½"x7½". All aluminum except bearings, which are steel. Case covered with seal grain fabrikoid. Capacity 1,000 feet standard film. Requires only 12 V. 27 C. P. lamp, yet develops brilliancy equal to 300-watt lamp. This feature, together with special patented heat resistance cord, prevents heat from entering the case, thus insuring safety. Can be arranged so that the film may be stopped for any length of time on any view (a distinct advantage for lecturing). No flicker, picture perfectly clear. Works with any current by simply attaching to outlet, or with dry cells or storage batteries. Write for descriptive folder.

Aladdin Cinema Sales Co., Inc.

220 West 42nd St. (Candler Bldg.), New York City
1204 Arch Street Philadelphia

Agencies in Principal Cities

CABLE ADDRESS: ALADDIN, NEW YORK

ALADDIN
PORTABLE MOTION PICTURE MACHINE

it occurred to Mr. Crandall that motion-picture programs might be run on Saturday mornings and the net proceeds be used for the playground budget. At a meeting of representatives of fifteen women's clubs the proposal was outlined, and this group gladly agreed, for their clubs, to review the films selected by Mr. Crandall, to assist in the supervision of the performances, and to use all possible influence in building neighborhood and school support. By this means two worthy objects are being achieved by one co-operative step.

Instructional Films and Where to Get Them

(*Continued from page* 17)

cles in various forms of track athletics; champions and famous players in boxing, wrestling, and baseball. Physical culture.

Circulation of the Blood.* Reels, 2; exchange, Argonaut Distributing Co. Remarks: Scenes of the heart actually beating and the passing of corpuscles through arteries and veins, etc. Charts showing the distribution of the blood throughout the body, etc. Biology.

Nature's Contrast.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp. Remarks: Screen version of Whittier's "Snowbound." Literature.

Farming in the Central States.* Reel, 1; exchange, Community Motion Picture Bureau. Remarks: Showing the use of modern farm machinery. Industrial.

Conserving the Forest.* Reel, 1; producer, General Electric. exchange, Argonaut Distributing Co. Remarks: Lumber industry. Shows especially scenes in lumber mills and saw mills.

The Bells of Atri.* Reel, 1; producer, The Massachusetts Society for Prevention of Cruelty to Animals. Visualized interpretation of Longfellow's poem.

The Potter's Wheel.* Reel, 1; produced and released by the General Electric Co. Remarks: Film shows the making of electrical porcelain, from the mixing of ingredients to the finished product, giving in detail many operations such as moulding, turning, glazing, and firing in the kilns.

The Making of Soap.* Reels, 2; produced and released by Kirkman Bros. Educational Dept. Remarks: Complete process of making soap.

Careless America.* Reel, 1; producer, Harry Levey; exchange, National Non-Theatrical Motion Pictures. Remarks: Film on "Safety First."

INFORMATIONAL FILMS

Birds of Killingworth.* Reels, 2; producer, Massachusetts Audubon Society; exchange, Harry Levey Service Corp. Remarks: A bird picture. Longfellow's lines as captions. Cut kissing scene at end of second reel.

Land of Cotton.* Reels, 2; producer, General Electric; exchange, Argonaut Dist. Co. Remarks: Depicting the cotton industry from the planting of the seed to the finished fabric.

The Sugar Trail.* Reel, 1; producer, General Electric; exchange, Argonaut Dist. Co. Remarks: The sugar beet industry, harvesting and other operations necessary to produce sugar. Animated statistics showing the world's production and consumption, and how consumed.

The Merry Little Put-Put.* Reel, 1; exchange, Educational Film Corp. Remarks: Robert C. Bruce scenic. A party starts out for a trip around the world in a little rowboat, with a small engine attached. They are ice-bound amid large icebergs at Le Conte Bay, Alaska. Camping on small island.

Pathe Review No. 104.* Reel, 1; exchange, Pathe. Remarks: Ditmars' film, diamond backed tortoise and snapping turtle; Pathecolor, "The River of Peace," scenic views along the River Indre, France; "Points on Your Fingers," proper treatment of hands in a manicure shop, filing, polishing, etc.; Novagraph slow-motion photography, "Watch Your Step," analysis of motion—figure 8 with a polo pony, Homer E. Baker, former champion of half-mile dash; "Summer Time Squaws," girl scouts on Lake Otsega, living according to Indian ways, canoeing, the fire dance of the Iroquois, etc.

Charles Urban's Movie Chats, No. 43.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights. Remarks: Circus parade; training circus animals, seals, elephants and horses; women coffee-pickers in Brazil; feeding time of water fowls at the Zoo; Norway in winter time, frozen waterfalls and fjords, herd of reindeer, horses fitted with snowshoes; village life of the prairie dog.

The Bazaars of Cairo.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp. Remarks: "Get there map," Alexandria to Cairo, street scenes, minarets, Mohammedan police, on the thresholds of the mosques, merchants, the water-vender, bargaining at the shops, costumes, veiled women of the East.

(*Continued on page 32*)

A New Medical Educational Film

"Intra Venous and Auto Hemic Therapy"

DESCRIBED and picturized under the direction of a leading specialist. It shows the latest approved methods of this practically new development in medical science.

Authoritative, Scientific, Instructional

This film was produced with its educational value and usage in view and has been shown before Medical Conventions and gatherings of prominent physicians, who have expressed their highest approval.

THE subject is of vast interest and educational value to medical colleges and universities having medical departments.

Write for terms and details to

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Robertson Cole Building
Telephone Bryant 1574

PROJECTION FACILITIES

This subject will be shown by appointment

Saving the Eyes of Youth

"10,000 people in the United States are blind as a result of 'babies' sore eyes.'"

This film depicts a typical case and shows just how this terrible disease can be prevented.

It is the official film of the National Committee for the prevention of Blindness.

Write NOW for Illustrated Descriptive Circular

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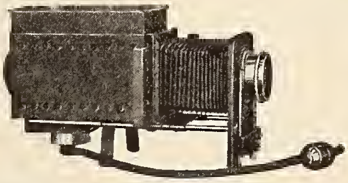
Spencer Delineascopes

Best Illumination



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Bass will gladly prove to you the superiority of Spencer Delineascopes. Write at once for information you might desire. Special school and church discount.

WRITE NOW!

BASS CAMERA CO., Inc., 109 N. Dearborn St., Chicago, Ill.

P. S. Get the Bass Motion Picture Catalogue No. 5 immediately.

FILMS FOR SALE

New and Used Prints Reasonable Prices

Give number of Reels wanted, and mail us this Coupon for Information.

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Film Library Service, 67 West 44th St., New York.

Gentlemen: Please send me information and description of:

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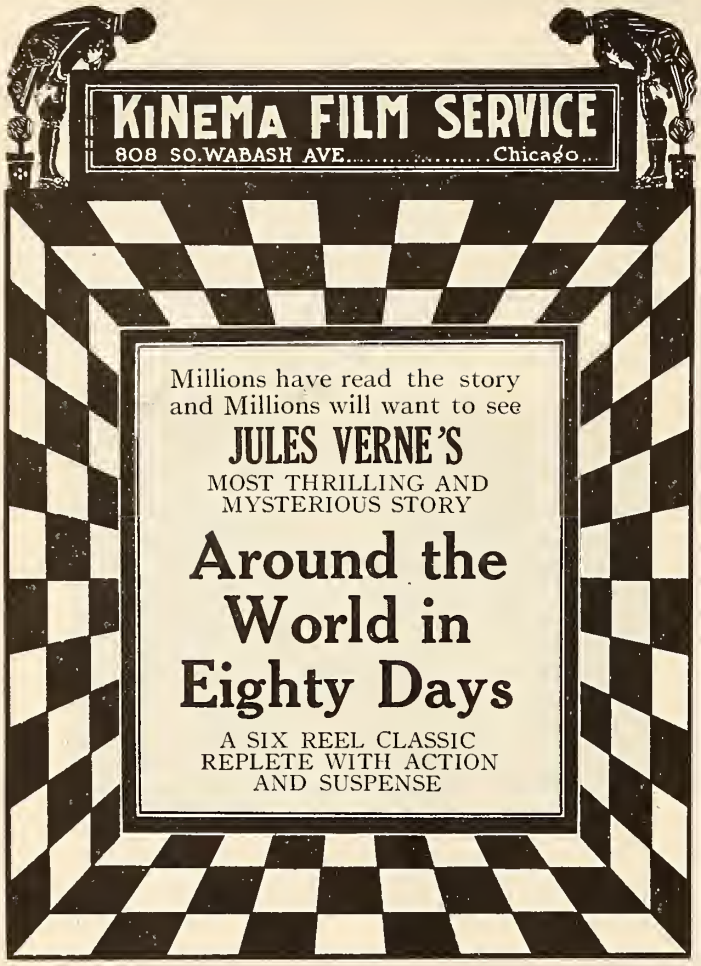
Please say, "As advertised in MOVING PICTURE AGE," when you write to advertisers.



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808 SO. WABASH AVE. .... Chicago

Millions have read the story
and Millions will want to see
JULES VERNE'S
MOST THRILLING AND
MYSTERIOUS STORY
Around the
World in
Eighty Days
A SIX REEL CLASSIC
REPLETE WITH ACTION
AND SUSPENSE

Instructional Films and Where to Get Them

(Continued from page 30)

Algiers.* Reel, 1; producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Curious Arab shops in narrow streets, markets, etc.; the amoeba or water-flea; old ruins of Baalbeck, ancient city of Syria; a Samoan wedding, dances, etc.; at the London Zoo, bear, giraffe, baby hyenas, hippo, zebras; street cleaners in Tokio followed by rag-pickers; glass merchants demonstrating the unbreakable glass from which their stock is manufactured; jiu jitsu performance by natives in Japan.

The Birth of a Butterfly.* Reel, 1; exchange, Beseler Educational Film Co. Remarks: Caterpillars devour their food rapidly, the chrysalis seen to burst at its base and gradually the butterfly emerges, head downward, the wings grow from mere crumpled masses and are finally opened to their full expanse—ready for flight, various species of butterfly. The ephemera or day-fly seen only in its mature form.

Selznick News.* Reel, 1; exchange, Select. Remarks: Secretary of the Navy Denby paying his first official visit to the Great Lakes Naval Training Station near Chicago; South Hadley, Mass., Mt. Holyoke girls in childhood games; San Francisco, Cal., children entertain Luther Burbank on his birthday; "Chick" Evans sails for Europe; Paris, Madame Curie in her radium institute; Elsie Janis in her new sedan motorcycle; animated cartoon, the much discussed Island of Yap; New York, baby elephant getting oil and water bath; Rome, Italy, horse race; Rutherford, N. J., high school girls organize baseball team; France awards the Croix de Guerre to St. Mihiel.

International News No. 37.* Reel, 1; exchange, Universal. Remarks: Washington, D. C., tennis champions play on White House courts; Mrs. Harding and General Pershing at Girl Scout rally and field meet in Washington; Coney Island, N. Y., Marie Prevost opens bathing season; Portland, Maine's prettiest babies on parade; New York City, annual parade of police force; Princeton victorious over the Navy, Lake Carnegie; Paris, new invention in life-saving machine; Mexico City, home life of President Obregon and family; Churchill Downs, annual Kentucky Derby.

Outwitting the Timber Wolf.* Reel, 1; exchange, Pathe. Remarks: Capturing a live specimen of wolf, which destroys timber, and is also the enemy of cattle, sheep, etc.; taming a small bear. Cut close-up view of wolf in trap.

Pricefilms Inc.

Is an Insignia of Service For Efficient Film Distribution

WITH the broad opportunities before us of serving films to the non-theatrical motion picture industry, Pricefilms, Inc. has been equipped to fill the needs of educators, clergymen, Y. M. C. A. and Y. W. C. A. secretaries, etc.

LET us know what your film requirements are. We have a most complete assortment of used film prints for sale consisting of

Features
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in single reels to eight reels.

THESE prints are offered exclusively for outright sale and will now enable educational centers and other institutions to maintain their own film libraries.

OUR services also include supplying projection equipment and accessories to harmonize with size of auditorium, school-room, church, assembly hall; and purposes for which they are to be used.

WRITE us a letter outlining your film needs and we will send a complete list of subjects to fill them.

Pricefilms Inc.
LOEW THEATRE BUILDING
1540 Broadway New York City

SAFETY STANDARD PRINTS

from

YOUR OWN NEGATIVES

OUR laboratory facilities now at your disposal in New York and Chicago enable us to supply you with work of the highest quality in black and white or tone and tint.

MANUFACTURERS and others who own productions will find greatly increased circulation with prints in SAFETY STANDARD.

VICTOR SAFETY FILM CORPORATION

A. F. VICTOR, President

130 WEST FORTY-SECOND STREET, NEW YORK CITY

While schools, churches, offices, halls, lodge rooms, may not have been designed for motion-picture showing, no unusual precautions are necessary when

EASTMAN SAFETY FILM

is used.

The film is safe—you're safe—your audience is safe.

Furnished in two widths, Professional Standard, $1\frac{3}{8}$ inches, and Safety Standard, $1\frac{1}{10}$ inches—Eastman perforation.

Identifiable by the words "Eastman" "Kodak" "Safety" "Film" stencilled on the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

APPLYING MOTION PICTURES

ERRONEOUSLY thought of primarily as an amusement, the motion picture today is one of the largest factors influencing social, economical and industrial conditions of present day life and is representative of one of the most progressive elements in existence.

Making the largest strides in the educational and religious fields, the motion picture is directly applicable to any phase of human activity.

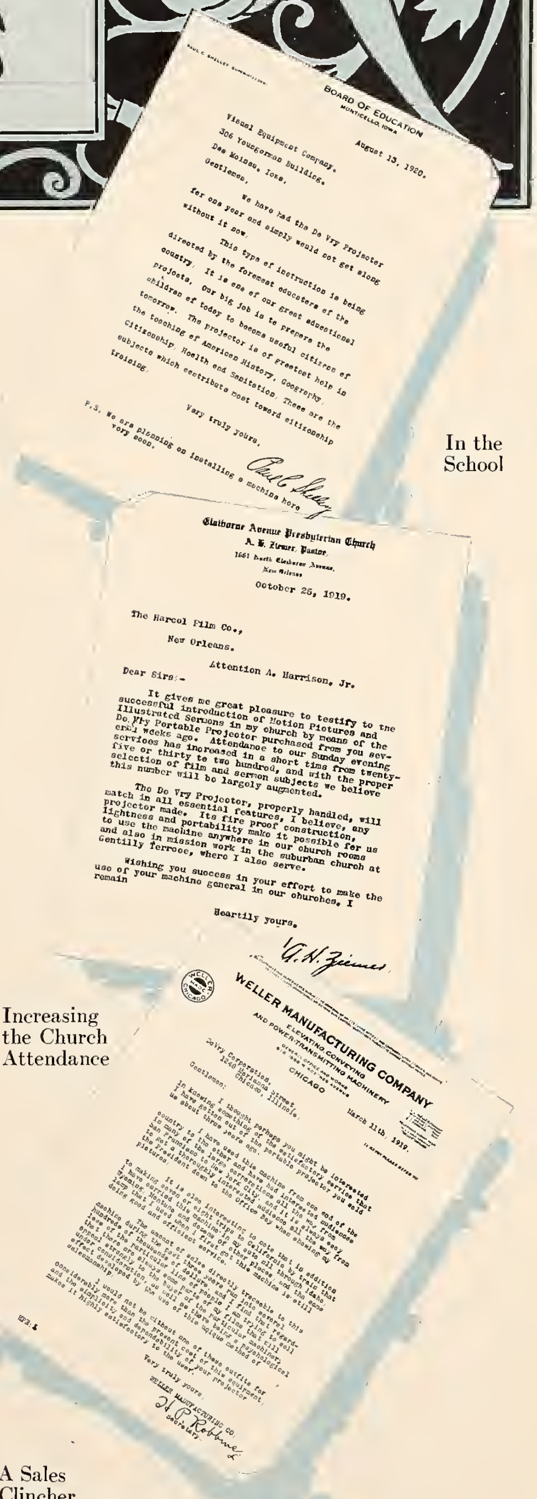
With the De Vry Portable Motion Picture Projector, the motion picture today ceases to be a dream but is a definite reality capable of being shown anywhere—the only requisite an electric light socket.

Born of an idea and enjoying six years of unbroken success, founded on its inborn merit, the De Vry Portable Motion Picture Projector has been perfected and standardized and has obtained results that have won for it the prestige, warm praise and loyal support of thousands of its satisfied users.

Learn how motion pictures can be employed to make your work easier and more effective, and assist you in achieving the seemingly impossible.

Write today for illustrated booklet and full information.

The De Vry Corporation
1240 MARIANNA STREET:
CHICAGO, ILL.



PAUL C. SHELLEY, SUPERINTENDENT

BOARD OF EDUCATION
MONTICELLO, IOWA

August 13, 1920.

Visual Equipment Company,
306 Youngerman Building,
Des Moines, Iowa.

Gentlemen,

We have had the De Vry Projector for one year and simply would not get along without it now.

This type of instruction is being directed by the foremost educators of the country. It is one of our great educational projects. Our big job is to prepare the children of today to become useful citizens of tomorrow. The projector is of greatest help in the teaching of American History, Geography, Citizenship, Health and Sanitation. These are the subjects which contribute most toward citizenship training.

Very truly yours,

Paul C. Shelley

P.S. We are planning on installing a machine here very soon.

In the School

Claiborne Avenue Presbyterian Church
A. E. Ziemer, Pastor,
1661 North Claiborne Avenue,
New Orleans

October 25, 1919.

The Harcol Film Co.,
New Orleans.

Attention A. Harrison, Jr.

Dear Sirs:-

It gives me great pleasure to testify to the successful introduction of Motion Pictures and Illustrated Sermons in my church by means of the De Vry Portable Projector purchased from you several weeks ago. Attendance to our Sunday evening services has increased in a short time from twenty-five or thirty to two hundred, and with the proper selection of film and sermon subjects we believe this number will be largely augmented.

The De Vry Projector, properly handled, will match in all essential features, I believe, any projector made. Its fire proof construction, lightness and portability make it possible for us to use the machine anywhere in our church rooms and also in mission work in the suburban church at Gentilly Terrace, where I also serve.

Wishing you success in your effort to make the use of your machine general in our churches, I remain

Heartily yours.

G. H. Ziemer

Increasing the Church Attendance

WELLER MADE CHICAGO

WELLER MANUFACTURING COMPANY
ELEVATING, CONVEYING
AND POWER-TRANSMITTING MACHINERY
CHICAGO

March 11th, 1919.

DeVry Corporation,
1248 Marianna Street,
Chicago, Illinois.

Gentlemen:

I thought perhaps you might be interested in knowing something of the satisfactory service that I have gotten out of the portable projector you sold us about three years ago.

I have used this machine from one end of the country to the other and have had interested audiences in many of the large corporations all the way from San Francisco to New York City, and it is always easy to get a thoroughly interested audience all the way from the President down to the Office Boy when showing my pictures.

It is also interesting to note that in addition to making seven or eight trips to California by train that I have carried this machine in my auto all through Idaho, Wyoming, Montana and dozens of other places, and the same lamp that I used when I first got this machine is still doing good and efficient service.

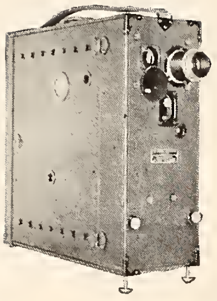
The amount of sales directly traceable to this machine during the past three years run into several hundreds of thousands of dollars, and I find that regardless of the particular line of people I am trying to sell that there are always some parts of my films that will appeal strongly to the buyer of the particular machinery under consideration, as well as there being a psychological effect developed by the use of this unique method of salesmanship.

I would not be without one of these outfits for considerably more than the present cost of this equipment, and the simplicity and dependability of your projector makes it highly satisfactory to the user.

Very truly yours,
WELLER MANUFACTURING CO.
H. P. Robbins
Secretary

HPR:S

A Sales Clincher



There is no projection machine made that is better in material and workmanship than the American Projectoscope. It is not a toy or a makeshift, but a genuine projecting machine made to meet the demands of business.

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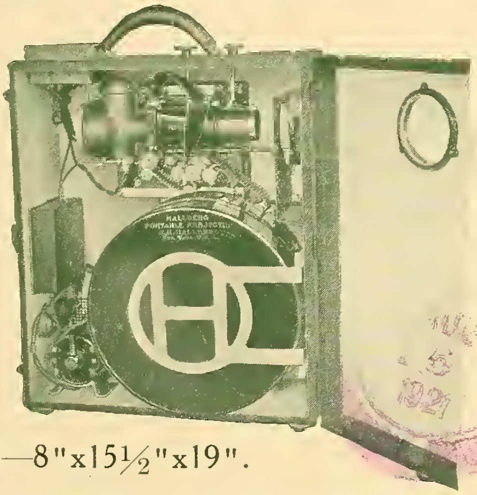

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A Monthly Publication Devoted to the Interests of Visual Instruction

Publication Office: 418 South Market Street, Chicago, Illinois
EDWARD F. HAMM, President; WILLIAM EASTMAN, Vice-President;
WILLIAM C. TYLER, Sec.-Treas.; WALTER B. PATTERSON, Bus. Mgr.
Eastern Office, Room 308, 51 East 42nd St., New York City, VICTOR W. SEBASTIAN, Repr.

Subscription price, $1.00 per year, in advance, in the United States and possessions; for all other countries $1.50 per year, in advance. Remit by check, draft, or postal or money order; other remittances at owner's risk. Single copies, $0.15.

Subscribers will note that all changes of address must reach us by the tenth day of the month preceding date of issue.

Manuscripts, photographs, and sketches will receive courteous attention and reasonable care, but MOVING PICTURE AGE assumes no responsibility for unsolicited material.

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A Chat with the Editor

WE'VE enjoyed an interesting month. Attendance at the convention of the National Academy of Visual Instruction, at Des Moines, sufficed to indicate what progressive action might be expected in the non-theatrical work during the approaching school year, and also enabled us to meet our contributors and other friends and to make new acquaintances. Incidentally a few of our subscribers have taken occasion to remark that MOVING PICTURE AGE is exhibiting a bit more respect-compelling backbone than was evident in the days of yore, which means that instead of resting on these mere words we must "go" with renewed energy.

* * *

The story of the Y. M. C. A.'s constructive activity with industrial pictures is of as much interest to the owner of industrial films as to the non-theatrical exhibitor, to say nothing of the movement's significance in community service.

* * *

The official 1920-21 report of Mr. Rowland Rogers, chairman of the Curriculum Committee, to the president of the Visual Instruction Association of New York, needs no comment as to its value, but it is worthy of mention as being conspicuously precise and satisfying in its analysis of visual instruction in the public schools of New York City.

* * *

"Preparation for College via Moving Pictures" will be found rather an innovation in stories on the educational film. The type of student worked with at Walnut Hills High School is unique as regards his definitude of future educational plans; for that very reason the details of the visual-education instruction must be unusually accurate in the pedagogic sense, and hence Principal Davis' methods merit careful observation.

* * *

One of the finest tales of an industrial film so far used appears entitled "Power of the Press in Education," which is the actual title of the picture. The American Type Founders Company does not take halfway measures when there is work to be accomplished, and the detailed description of the production of this high-grade film is vastly enlightening.

* * *

"Delivering Health by Truck" is an original procedure, but the feat is being performed at the present moment, and Dr. McBrayer in his article tells how the colored families of North Carolina eagerly wait at the various county delivery stations for their shares. North Carolina is one of the most advanced states in the Union in the application of motion pictures to community service.

* * *

You will note a new department—"Gossip-Gathering Along Film Boulevard." Our rigid policy of keeping the editorial columns free from publicity matter has been amply justified, even though the advertising department has been refused the full-page advertisement of one producer because instead of giving his activities two or three columns of exploitation we allowed him a two-inch news item. But there are items of news from producers and distributors that, although they are of real interest to subscribers, would by their number force out the non-commercial items; and this column makes its appearance to care for the commercial news. This news will be as carefully edited as regulation editorial matter, for exploitation will never be permitted in the columns of this magazine.

THE EDITOR.

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EDITORIALS

THE CONVENTION OF the National Academy of Visual Instruction has been discussed in other pages of this magazine. We attended the session, and brought back with us a number of constructive ideas as well as invaluable inspiration for re-intensified efforts toward the application of visual education's vast resources. But we have had cause to wonder how thoroughly producers, distributors, and exhibitors understand the potentialities of this comparatively new organization of those who wish to supplement present methods of instruction with visual aids, and our thoughts on the subject crystallized under the spur of a blunt question from an exhibitor friend: "What in your estimate is the significance of the National Academy of Visual Instruction?"

One might talk indefinitely as regards the work that it might be hoped the Academy would accomplish, but the fundamental significance of the movement is this: The National Academy of Visual Instruction is the basis for a definite and authoritative national body with whose collaboration the producer may know what are considered actual educational pictures and in what courses these films are in demand, the distributor may know what films are appropriate for educational purposes, and the exhibitor may no longer be in doubt as to what are and what are not educational films. In other words: The proper functioning of the Academy will terminate the present chaotic state anent the educational film, wherein the producer does his best under the handicaps of limited training and a lack of guidance from the very man who is to use the picture, and the educator himself entertains some doubts of his own ability to define such an educational picture as would truly educate.

Courtesy Atlas Ed. Film Co.

A remarkable photograph of actual light-rays, taken when 1,200 batteries were coupled and their charcoal terminals touched

"But," continued my inquisitor, "what will the Academy do now to attain a position of authority?"

The Academy is in the embryonic stage: its members are representative but limited in number, it is not old enough to have achieved a reputation of either high or low degree, its actions to date have been virtually confined to the transaction of Academy business and the presentation of speeches at the annual conventions. But what will the coming year develop to show whether the National Academy of Visual Instruction is a mere name to be played with or a cogent factor to be reckoned with?

At this moment there lies open to the Academy, as the only national body of educators concentrating on visual instruction, the opportunity to perform two services, and the competent rendition of these alone will have justified the existence of the Academy. The first, the most pressing one, is the opportunity to define, so far as may be done through the combined best thought of the educational group in this country, the term "educational film."

Some educators have hazy notions of the elements that constitute an educational film, another group of teachers holds very definite ideas concerning the educational picture—and frequently these definite ideas are in absolute contradiction to the definite ideas maintained by a third group of teachers; and yet, in the mists of doubt on the one hand and the clamor of dispute on the other, the producer, always without preparation for educational duties and generally trained under the dubious standards of the theatrical profession, struggles on in the endeavor to produce an educational film. How we would laugh at the thought of a fire-truck concern building a chemical truck on the specifications that "it is to be used to put out fires, and is to be twenty feet long, and if it is what we want we will consider buying it"! But we let the producer wander in the wilderness, and the injustice to both sides is that his product rarely meets a reception, be it favorable or discouraging, that is proportionate to the intrinsic educational worth of his film. The Academy is in a position to guide the efforts of the producer who would make educational pictures, and to recognize the true educational film and ignore the non-educative product.

The second opportunity open to the Academy is perhaps an expansion of the final thought in the preceding paragraph: The Academy should establish and maintain a Board of Approval which shall publish, as does the National Motion Picture League, the name of every film that has been examined and has the Board's sanction and recommendation. This would not mean that films not carrying the Board's approval had been condemned, for no mention would be made of a film that was considered below standard, and frequently it might be that a particular film not recommended had not been reviewed by the Board; but at least educators could select their classroom films with the certainty that these films contained an appropriate measure of educative value, and careless producers would be impelled to raise the standard of their product in order to have their films meet the approval of the Board and thus have access to the business of the schools.

If the educators can decide with some definiteness what their needs in educational films are and can impart their specifications to the producers, and if a board of approval is evolved to protect users of educational pictures and stimulate the quality and quantity of school films, the cause of visual instruction will have laid a permanent foundation on which it may build to undreamed heights. And as a matter of course the National Academy of Visual Instruction, if it leads in these activities that cannot be promulgated as authoritatively and hence as successfully by any other group, cannot but assume the position to which its constructive actions have entitled it.

◆

DISCUSSION HAS REVEALED the difficulties of some non-theatrical exhibitors in securing film. Probably the preponderance of fault would be found at times on either side. But as yet nothing has been said to represent the hundreds of users of non-theatrical films who, by one means or another, have continued to stage unimpaired exhibitions.

What story have you to tell in regard to the maintenance of cordial or at least passive relations with the local theatrical exhibitor and the film exchanges? If there has been trouble, and you have settled it, just write in and tell us how you handled the situation; or, if the difficulty has persisted in spite of your efforts, tell us about it anyway. MOVING PICTURE AGE fulfils its broadest purpose as a clearing-house for the experiences of its subscribers throughout the country, and by first-hand knowledge of the problems that have confronted you and the other fellow we may easier locate the source of conflict and help all of you to improve conditions.

◆

"BUT WHERE DO we go from here?" exclaimed the general manager in search of advice. "All of these industrial-film concerns with whom I have discussed the prospect of making a film are entirely reputable; they all seem to entertain the sane idea of studying my plant and my product first rather than plunge ahead, shoot a bunch of scenes, and miscall it an industrial film, and none of the estimates of cost seem excessive. But here's the difficulty: The minute I began to inquire about circulating my film I sensed an indefinable change of attitude. I don't really mean that they were less cordial or that their arguments showed hesitancy, and yet I did feel, when they were through telling how I could secure circulation, that for some intangible reason I was not completely sold on this one phase of the proposition.

"After one such experience I watched more carefully the film salesmen I talked with; the same condition prevailed throughout, although of course varying to some degree, and the one salesman who practically had my name on the dotted line failed to come through when he balked at my request for a definite promise on distribution. I hate to be so thoroughly sold on a proposition and then find that, with every opportunity to convince me, the concerns have left me stone cold regarding an assurance of distribution for my film; and I would hate even worse to purchase the film and then, after the Chamber of Commerce and my lodge and the City Club had viewed the picture, realize that my investment with the firm's money was 'all dressed up with no place to go.'

"I hope I've got the wrong slant on this thing, for heaven knows I want to get this publicity and I know that a film will get the attention of people who would throw aside our printed advertising; but I'm all at sea to know how I can make this costly instrument of publicity earn its salt out in the field instead of loafing around the home office. I know from the way the salesmen talk that you get around to the plants and are in pretty close touch with most of these concerns. What are your suggestions?"

With this significant problem in mind we communicated with a number of the better-known producers of industrial films, asking definite information regarding their policies on the matter of distribution, and the replies will shed some light as regards the attitudes and efforts of the producers concerning this vital phase of the use of industrial films.

One reply reads: "Our recommendation covers a logical plan of distribution. In some instances we assume the responsibility for this, but more generally we suggest the ways and then cooperate in order to make the proposition a mutual success." This explanation, while none too definite, would seem to indicate that in some cases the company assumes the entire burden of distribution. It is easy to imagine the purchaser immediately thinking that the cases concerning which the producing company merely suggested means of distribution would be even more difficult for him to handle them for the film company.

And here is a more informing angle of the situation. "In the distribution of industrial-educational releases we take upon ourselves the entire responsibility of guaranteeing distribution throughout the United States with the motion-picture theatre owners with whom we have a contract to show the pictures; and so far as we are concerned there is no doubt of our ability to deliver service, because of the fact that we have separate agreements with the exhibitor organizations whereby we have their guarantee, and no payments for distribution are made to us until we have delivered the signed proof of showings in each case. So far as the showing of pictures in the non-theatrical channel is concerned, we do not assume the entire responsibility for the distribution, but we refer the purchaser to such organizations as the International Committee of Young Men's Christian Associations, whose field is fast growing and is most dependable." This communication is particularly valuable, as it indicates that at least one concern is at the present moment guaranteeing distribution on its films that fall within the classification "industrial-educational." Incidentally it contains a hint for the man who is inclined to order a film that is so frankly an advertising proposition, or so uncompromisingly industrial in nature, that it will not be accepted for theatrical distribution and will be limited in its scope. The International Committee of Young Men's Christian Associations, referred to as one source of distribution in the non-theatrical field, is one of the best distributive mediums now in operation, and the Bureau of Commercial Economics has similar standing.

And here is another letter. "For films that are suitable for theatre circulation the company will obtain that circulation. We have a number of one-reelers now making the rounds of the regular theatres. . . . If a client desires this [now referring to non-theatrical] kind of circulation our experts edit the film so that it will be acceptable to these distributing agencies and then attend to the details of getting the picture into these circulating libraries." The same point is made in this letter as regards the appropriateness of the film for theatrical use. The final statement is certainly definite enough, and if this company or any other were to give us such an assurance of distribution in black and white we could have no occasion for worry.

There is no hesitation in this declaration of assured distribution. "A film, no matter how well produced, is the most expensive kind of publicity if it lies on the shelf unused. . . . It is our custom to become virtually the motion-picture department of the firm for whom we make a picture, relieving that firm of all responsibility for its motion-picture campaign. . . . We place our films in these channels through the local exchanges of our associated company ———, which has branches in all key cities of the United States." If this organization guarantees to exhibit the industrial films it produces in all key cities of the United States, and controls so many branch exchanges that it can successfully carry out the terms of the agreement, it is difficult to see where the inquiring general manager has a problem. A part of this letter not quoted mentions the excellence of the film as a requisite for thorough distribution. We feel that on this point the purchaser would be likely to flare back with the opinion that the producer has no business turning out a film that he considers too poor for successful distribution, except in cases where the subject was markedly difficult of application for visual purposes; and this thought brings to mind the comment of a well-known industrial producer in our presence: "Frequently we have had to advise prospective purchasers that they would be unwise to order a film, as the conditions or the product indicated that the results would not be what they had expected."

The consensus of these communications would seem to be that the reputable industrial-film producer is more or less thoroughly taking steps to insure the distribution of his customer's film. A questionnaire spread broadcast among the customers of these producers would indicate the other side of the case.

We have no irons in the fire on one side or the other, except as the general improvement of the industrial field is concerned; but it is obvious that when producing concerns have failed to sell prospects on the score of distribution—and we know of the actual cases—the interests of both the producers and the customers would dictate that remedial measures be sought.

The surface of the industrial field has hardly been disturbed by the producing concerns; there are thousands of business firms that will be purchasing films as a matter of course within a few brief months. But now is the time to perfect the machinery used by the producers so that every phase shall be in readiness for the business to come, and so that no orders shall hesitate and then evaporate because the producer's machinery seemed inadequate and he did not prove its working record.

If present methods of distribution are entirely satisfactory and the customers are pleased, the situation is idyllic. But if conditions are not conducive to the finest results, let's move—pronto! Individual arrangements for distributing agencies in various cities, or an association of producers for the purpose of establishing branches handling the films of all the members—a condition which is far from unreasonable!—or any other plan of quick action, is in order. How about it?

Johnny Ring Crossing Burning Bridge to Get Sword

The Confederates Attack the Union Camp

Russell H. Conwell's

(Pastor of THE BAPTIST TEMPLE ; Author of ACRES OF DIAMONDS)

STORY OF

Johnny Ring and The Captain's Sword

IN MOTION PICTURES

SYNOPSIS

Russell H. Conwell, an atheist, who boasted of his unbelief, became a captain during the Civil War. Before starting south with his company, a small boy by the name of Johnny Ring was enlisted as Captain Conwell's personal servant. This boy had promised his mother that he would always read his Bible. Captain Conwell, when he found the boy reading the Bible, drove him out from the tent and refused the boy permission to read it. In spite of this Johnny was devoted to his captain, and through a series of events, portraying two large battles, burning of the camp, etc., Johnny Ring loses his life, after braving untold dangers to save his captain's sword. The boy's death made a deep impression on Colonel Conwell. Later while leading a charge in the Battle of Kenesaw Mountain, he himself was severely wounded and left on the field of battle for dead. In the long hours of pain and agony, Colonel Conwell found his God and vowed that if it were the Lord's will to spare his life, he would go forth and do the work of two men for God, one for Johnny Ring and one for himself.

Staged and Directed by NORMAN L. STEVENS Photographed by { HARRY L. KEEPERS, M. P. P. A. and CHAS. GILSON, M. P. P. A.

Produced and Distributed By

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A Photoplay which represents a heart-gripping, soul-compelling story—NOW READY FOR DISTRIBUTION

Captain Conwell at Johnny's Death Bed

The Capture of Union Sentry

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Vol. IV
No. 8
Moving Picture Age
AUGUST
1921

SOCIAL SERVICE *with* INDUSTRIAL PICTURES

George J. Zehrung
Director, Industrial Motion Picture Bureau, International Committee of Young Men's Christian Associations

SEVEN years ago the Industrial Department of the International Committee of Young Men's Christian Associations, believing that the industrial worker was interested in knowing what other workers were doing and how they were doing it, established the Industrial Motion Picture Bureau. Through the courtesy of the National Association of Manufacturers a nucleus of three films was secured—an interesting thought in contrast to the situation today, for now the Y. M. C. A. maintains a library of over 700 reels, and provides, without cost to exhibitor or audience, an average of 1,300 exhibitions per month. Last year attendance at these showings totaled more than 3,000,000 persons, as compared with a total of 424,000 in 1918. These exhibitions have been conducted in Association buildings, factories, halls, clubs, parks, and playgrounds by Association secretaries, and films have been distributed for use in churches, schools, etc.

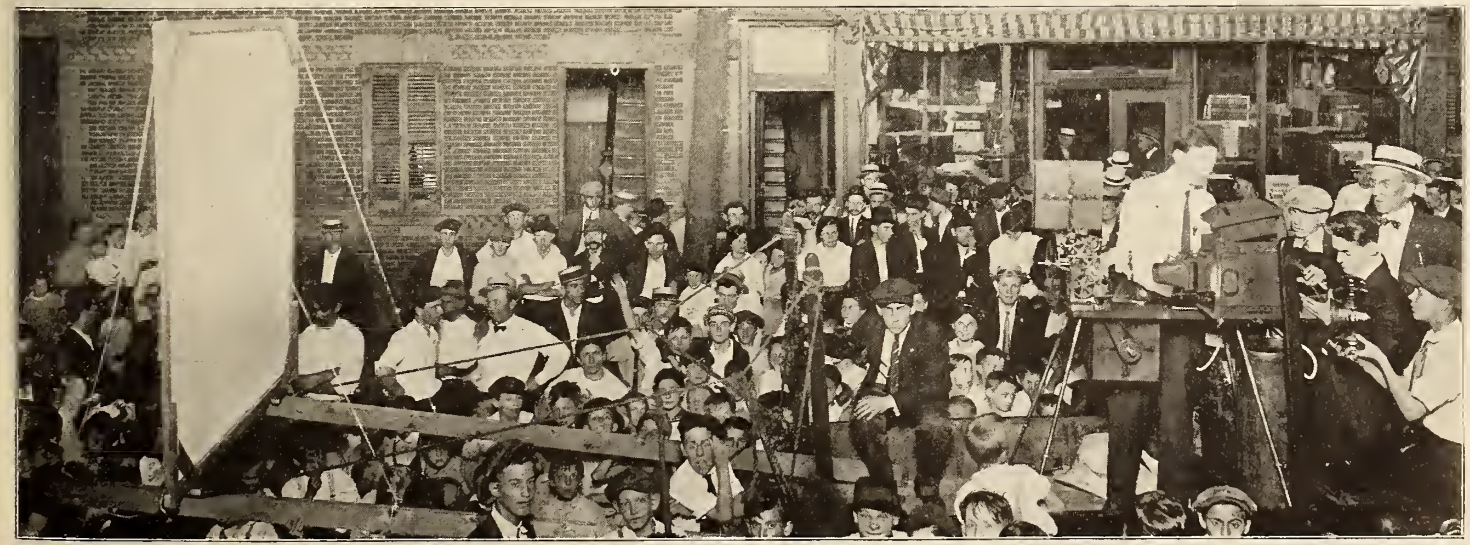
The Y. M. C. A. film service is intended to serve a triple purpose: provide working material for the Association secretary; furnish interesting and informational subject-matter for the public; constitute a "direct to consumer" system of distribution for the producer of the article shown in the industrial film.

The Association has an agreement with each manufacturer-owner that provides for advance notice to the manufacturer of all bookings of his film, and thus he has time to communicate with his sales manager or other representative in that territory and arrange for the film's use. Usually when a program is complete the films chosen are kept at that working point for two weeks or more while the adjacent district is being "covered," sometimes as many as 34 exhibitions being conducted in the near-by territory. These bookings are, of course, controlled by the needs of the local secretary.

Noon-time Exhibitions

Noon-hour programs are a prominent feature of Y. M. C. A. industrial activities. That these meetings yield tangible results may be believed from the attitude of the factory owners, many of whom have voluntarily purchased daylight projectors to improve the quality of projection or have equipped rooms especially for film showings. At a woodworking plant where a film portraying the manufacture of wood-boring tools was exhibited, the men were observed to be exercising more care in the handling of their tools, and groups were constantly forming to discuss the design and cutting quality of various bits. The exhibition of a film that dealt with their particular trade had stimulated these artisans to greater knowledge of and pride in their occupation.

The inclusion of one or two industrial pictures in the regular meetings of certain trades unions is an interesting sidelight on the significance of the Y. M. C. A.'s industrial program. Pattern-makers, joiners, and carpen-



They make the screen stand on its own feet in Y. M. C. A. programs at Yonkers, N. Y.

ters are always alert to see films dealing with lumbering, woodworking machinery, the manufacture of hand tools, etc., while masons and brick layers find an absorbing interest in the picturization of the making of brick, terra cotta, fireproofing materials, Portland cement, concrete construction, and similar processes. And of course the latest methods of construction, factory systems, fire prevention, modern machinery, all appeal to business men's clubs at the "Y," the Chamber of Commerce, or the Board of Trade.

Americanization Service

The Y. M. C. A. has found a broad field for service in its Americanization work among the foreign element of our population. Films showing immigrants the advantages of becoming legal citizens, and encouraging them to hold fast the best of the Old World's ideals and to grasp the best of the new, are in such a demand as can hardly be satiated. At one Sunday meeting of 250 non-English-speaking men, representing nine nationalities, the picture used was a drama—the story of a moonshiner, a "revenooer," and a mountain maid. For an hour the secretary talked as the film progressed, reading the titles in very simple English, and composing short sentences from the picture action such as "The man comes out," "He looks around," "He hears a noise," "He grabs the gun," "He shoots the men," "He is a bad man," "He breaks the law," "He is not a good citizen," "A good citizen will not break the law," etc. Those men went home with higher ideals of citizenship, and, best of all, they had been helped to think in English. With the similar use of industrial, educational, and scenic films these people may be quickly taught to think in our terms rather than in terms of the world they left behind them.

In conjunction with the work in Americanization a slide department is maintained through which secretaries may secure slides and lectures for the enlightenment of foreign audiences.

Benefits of the Bureau

The benefits deriving from the Industrial Motion Picture Bureau may be summarized as follows: It has made possible the use of motion pictures in vicinities and in Association work where a commercial service would have been manifestly impossible; it has shown the value of the use of films in the promotion of Association activities so obviously that many Y. M. C. A.'s have installed equipment solely on the basis of the free service offered by the Industrial Motion Picture Bureau; and it has created a greater interest in and appreciation of other people's tasks.

Comments of some of the secretaries who use this service will indicate both the extent of the service and the appreciation they feel for this support. "I have recently, through this bureau, increased the number of films we have been using to more than double, on a demand from the factories, and plans for the use of motion pictures in other factories in the near future would naturally lead us to think of requesting even more," says Secretary Kirk of Bridgeport, Connecticut. Secretary DeWitt, Grand Rapids, states that, "in order to reach all of the twenty-two organized Grand Rapids plants, four machines will be showing daily with the exception of Saturday." Secretary Peake of Niagara Falls goes a little farther into detail: "My April report showed that we had given twenty-one exhibitions that month to a total attendance of 2,475 people. So far five plants have provided a darkened room within the plant building. Two of these plants now have their own machines, and the Y. M. C. A. serves three others with a portable machine. One plant has shows three times a week, three once each week, and another oftener. Several more use the portable machine for numerous evening affairs, where the motion picture furnishes an easy mode of entertainment. The educational reel takes its rightful place with the drama. The desire to be able to read the titles is bringing men into the English classes."

Does God Approve?

REV. HARTLEY J. HARTMAN, A.B., B.D.

Pastor, Boston Road M. E. Church, New York City

(When putting on his first moving-picture exhibition in the church Dr. Hartman prefixed the showing of the film with these remarks.)

DR. LUKE, who helped write the New Testament, is the author of the most beautiful moving picture ever conceived by the mind of man. No production of the legitimate stage nor of the screen has even been comparable to that drama. And while Dr. Luke was the author of the book that contained the scenario he got the materials, the inspiration, and the story itself from the lips of the greatest actor whose feet ever touched the stage of life. Jesus Christ had told this beautiful story in a sermon of his on "The Love of God." Though expert directors have tried to reproduce the picture nothing has even approximated the original.

The use of such a living moving drama of life was typical of all the teachings of Jesus Christ. He unfolded to the world the story of the Gospel of Love in pictures. He appealed not through argument and debate. Imperishable lessons in righteousness, unselfish service, and brotherhood he printed upon the brain—and heart—film of his hearers in pictures which appealed through the eye to the heart.

Scientists have determined that we receive nine-tenths of all our impressions in life through the sight. Ten times as many ideas and convictions find their way to us through the eye as through the other four senses combined. What we see we long remember, what we only hear or feel or taste or smell is soon forgotten. The picture is a universal language. What one sees with the eye he can readily understand whether he speaks English, Italian, Czecho-Slovakian, Chinese, or Esquimauan, and whether he can read and write or not. Beyond this is the fact that in pictures can be portrayed, to the least cultivated, spiritual truths which spoken or written words cannot as readily convey. In human actions one can see the play of passion and there is laid bare before the mind the hidden moral forces which go into the making of character.

Knowing these facts some commercial enterprises have eagerly seized upon the movies as money makers. But "blood and thunder," sex suggestion, kissing and killing scenes became the means of attracting large crowds. All the while it was true that pictures could also be used to portray the nobler sentiments and passions of men. The demand of a growing section of our people today is for clean pictures. Fathers and mothers are no longer willing to subject the impressionable characters of their children to questionable influences. These are good signs for the future of what is today the third largest industry in America.

To the possibilities of using the film to educate and build better manhood the schools and churches just now are awaking. Of the 220,000 Protestant churches in the United States over 2,500 already have moving-picture equipment installed and hundreds are rapidly preparing to do so.

To offer the stories of the Bible to children in pictures is to place them forever upon their minds, carrying into their lives ethical and religious truths of ines-

(*Continued on page* 24)

This competent official report to the president of the Visual Instruction Association of New York needs no elaboration

FILMS *in the* NEW YORK SCHOOLS

ROWLAND ROGERS
Chairman, Curriculum Committee, Visual Instruction Association of New York

THE END of the school year is here. What results were accomplished in promoting the use of visual aids to instruction in the New York Schools? What is the value of such aids? Do they enable the teacher to present the message to the pupil so vividly that the attention and interest are aroused and held? Do they remove some of the monotony and drudgery of teaching? Is the pupil's imagination awakened? Is his thinking stimulated? Is his memory impressed more deeply? Do visual aids inspire the teacher to give an impressive message with a saving of time to both teacher and pupil? Is pupil mortality decreased?

The answer to these questions is unmistakably "Yes." To one or two of these questions this answer can be given with scientific accuracy. Impressions and judgment based upon observation form the basis for the answers to the others. Further analysis, observation, and experiment are necessary to give scientific answers to all these questions raised.

Films Alone Are on Trial

Let us consider what has been done in the New York schools during the year 1920-21. This report does not deal generally with the use of slides or other visual aids except motion pictures for two reasons: first, slides and similar aids have proved their value to teacher and pupil and are not on trial; second, the use of motion pictures for instruction purposes is still in its experimental stage and promises to become a most efficient aid to teaching.

During the year 1920-21 two regular courses of instruction have been supplemented by the use of motion pictures: one a course in biology, the other in United States geography. The films used have been to a considerable degree makeshifts. They are not pictures specially made to fit into the existing courses, but were gathered from the libraries of various producers, and are only partially satisfactory. It is conservative to estimate that films specially designed for instruction would be 50 per cent more effective than the pictures used. In spite of this handicap, however, we have proceeded with the experiment. The course on biology has covered adaptation, interdependence and conservation, reproduction, life histories of animals, human physiology, etc. The pictures on United States geography have covered scenes in the United States and of various industries.

More Films in Biology and Geography, and Used in More Schools

As a result of these experiments the number of films used in these courses will be increased next year. The number of schools which use the films will also be increased. The courses will be made more complete by the addition of this new material, and the presentation, as the result of our experience during the past year, will be more effective.

Not only are the pupils enthusiastic about this method of instruction, but the teachers are finding it of definite value. They find that the attention and interest of pupils are aroused and held, that the motion picture can give certain explanations which it is difficult for the pupil to comprehend except by the use of pictures. Because a fifteen-minute picture showing presents 16,000 separate photographs or impressions to the eye of the pupil, in fifteen minutes there is a definite saving in the time of both teacher and pupil. An oral explanation giving the subject-matter of a fifteen-minute film takes from one to several hours.

General Experimental Work

During the year a number of tests have been made in New York and elsewhere to help determine the value of films as a means of instruction. The results of many tests are not complete. Results ascertained by impartial tests which are fairly and scientifically conducted will disclose the facts upon which to base a proper judgment of the value of the motion picture for instruction. The following tests are typical:

> In Public School No. 62, New York, a graduate student of Columbia University made some interesting studies with seventh-grade pupils. Approximately 500 pupils were tested. Group A was instructed by oral means. Group B had twelve minutes of motion pictures followed by oral instruction. Group C had oral instruction followed by motion pictures. The pupils were changed around so that they were in different groups at different times. The results of these tests will shortly be published. They reveal the interesting fact that Group B pupils or those instructed by motion pictures followed by oral instruction pass examinations which average 22 per cent higher than those which are orally instructed. Group C, which had the oral instruction followed by pictures, is several per cent below Group B, but still 15 per cent or more higher than Group A.
>
> In Detroit a number of children were divided into two equal groups, both in number and intelligence. One group was taught by visual means only—using a film screened twice, which took thirteen minutes in all to show. No preparation, explanation, or assistance in interpreting the film was given. The pupil saw the movie only.
>
> The second group was instructed by oral means only. The teacher made careful preparation to teach the subject. Fifty-five minutes of class time were necessary for this oral instruction.
>
> At the close of each lesson the children went immediately to their grade rooms, where both oral and visual groups answered the same set of questions. The answers to the questions were marked by per cents, the values given varying according to difficulty. The average grade attained by the visual group in the first test was 64.76 per cent as compared with 61.5 per cent made by the oral groups—that is to say, the visual gain was 3.26 per cent.
>
> Four weeks from the date of the first test, wholly unexpected by the children, a second or memory test was given for the purpose of comparing the effect of time upon the oral and visual stimuli.
>
> In the second test the variation between oral and visual scores was even greater. The average grade of 63.9 per cent made by the visual group was a gain of 4.4 per cent over the average grade of 59.5 per cent made by the oral. This latter test indicates that the children who were taught visually retained more than the children who were taught orally.

Tests Justify Claims for Motion Pictures

These tests are referred to in this report because the results show the justification for continued work of visual instruction by means of motion pictures. If the movies are a worthwhile tool in education they should be adopted. If they are not, they should be stopped. During the coming year the results of many tests conducted in New York and elsewhere will be announced.

The problem is not a contest as to whether visual instruction is a better or worse method of teaching than oral instruction.

Some of the main questions to be answered are: Will visual instruction save time? Will it arouse the interest and attention of the pupil? Will the teacher using this tool gain efficiency? Will the pupils get impressions which are vivid and lasting?

And Still That Lack of Worthy Films

Right here I would again call attention to the fact which confronts the various members of the Curriculum Committee constantly. This is the woeful lack of films suitable for instruction. Practically all of the motion-picture films now in use in the schools were not prepared for pedagogic purposes. They are "ready made" clothes refitted for the purpose. Few are "tailor made." During the coming year we hope that several specially designed instruction pictures will be available for the New York schools.

During the past year, in addition to the committees in biology and United States geography, several additional committees have been appointed and have actively engaged in the service of investigating their respective fields.

Occupational Films

The Committee on Continuation Schools plans to use motion pictures on occupations in the program for vocational guidance. The plan includes the use of pictures in school assemblies, introduced by brief talks on the occupations pictured.

The committee reports:

> Having in mind that mere passive listening and gazing is not of much value, we planned to have oral and composition work following the picture. The boys and girls would be expected to discuss the processes in making the things pictured, the tools or machines needed, the number of different workers required, etc. But alas! we could not get all the equipment necessary. Through misunderstanding or what not we have not had the co-operation of the Building Bureau, necessary to put through our program.
>
> We trust, however, that next term we may have our equipment and be able to carry out our program, and I hope that the sub-committee on Continuation Schools will be a real working committee. The list of films selected covers the following subjects:
>
> Making a Newspaper, Electrotyping, Making of Shoes, Typewriters, Bread, Biscuits, How a Mail Order House Works, Manufacture of Ready to Wear Clothing, Printing and Bookbinding, Film on the Historical Development of Women's Work, and others.

The Committee on Domestic Science was broken down into two committees, one an elementary-school committee, the other a high-school committee. Each committee has met one evening a week since February. The first meeting of each committee was devoted to a discussion of how films would fit into the course of study, which subjects could be illustrated by films, and the making of an outline of these subjects. From February to June each committee reviewed films one evening each week. The last meeting of each committee was a discussion meeting. The outlines made at the first meetings were talked over and revised and a definite selection was made from the films seen.

Domestic-Science Pictures

Most of the films shown were those made by the manufacturers of food and other products. A few of the films were excellent, clearly showing the processes of manufacture of the product. The majority of the films need cuts and revisions before they can be used. Sometimes the story of the film was objectionable. Occasionally a film was confused, either not telling the story clearly or attempting to tell the story of more than one process and not telling any one fully or clearly. A few films were evidently intended to interest the average movie audience. The films we use must be well-made educational pictures. We acknowledge the many courtesies shown by the owners of these industrial films in permitting us to use them, and hope that in the future we will be able to secure more and better films.

Besides films for use with students in high schools and pupils of elementary schools, we need ones that can be used with audiences of parents in order to interest and instruct them in the work of the school.

Despite the number of films that were rejected or accepted pro tem, and the number that needed revision, we felt encouraged. The business firms gave evidence that they were interested in telling the story of their products in terms acceptable and comprehensible to the schools.

Committees on Nature Study and Physical Training

The Nature-Study Committee reviewed a number of films. The criticisms were drastic because the films were not suitable. These films are being revised, and will be again reviewed in the future and probably introduced into the schools.

The Committee on Physical Training has reviewed a number of films, one of which was enthusiastically received. This is a slow or analysis-of-motion picture

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National Academy Convenes

THE SECOND annual convention of the National Academy of Visual Instruction, at Des Moines, July 5-7, was a positive indication of the progressive interest now taken in visual aids in education by forward-looking educators of the country. Names of the principal speakers and their subjects appeared in the July issue of this magazine, and the minutes of the session will be published later.

On the first day new committees were appointed, addresses were delivered, and some very valuable discussions were conducted; and in the evening films for classroom and for community use were exhibited. On Wednesday morning the speeches and discussions were continued, the afternoon program being carried on in conjunction with the Visual Instruction Section of the National Education Association. On Thursday morning representatives of various commercial organizations were heard from, and the afternoon was devoted to the presentation of reports from the state and city vice-presidents.

At the close of the afternoon session the business meeting was held. The new officers are: President, F. W. Reynolds, University of Utah; Vice-President, G. E. Condra, University of Nebraska; Secretary, J. V. Ankeney, University of Missouri; Treasurer, Charles Roach, Iowa State College.

The purposes of the National Academy of Visual Instruction will be clearly understood from this excerpt from the Constitution:

> The purpose of this association is to establish and maintain an organization through which schools and other educational institutions, churches, parent-teacher organizations, clubs, welfare organizations, and societies engaged in educational or semi-educational work may co-operate in furthering better production of and more systematic and intelligent use of visual aids, such as lantern slides, motion-picture films, charts, art collections, exhibits, and models; to prosecute a research in visual-instruction methods; to investigate sources of supply; to establish a clearing-house of information; to devise methods of co-operative buying and bargaining; to work out standards of method and practice; and to promote the knowledge and use of better films.

North Carolina has shown notable activity in adapting the film to urgent phases of community service

DELIVERING HEALTH *by* TRUCK

L. B. McBrayer, M. D.
Executive Secretary, North Carolina Tuberculosis Association, Inc., Sanatorium, North Carolina

E. T. Ransom, the driver and exhibitor, and his Health Car

IN North Carolina there is a colored population of 763,000. The ratio to the white population is very nearly one to two. There are approximately two hundred moving-picture theatres for the whites, while there are less than a score for the colored patrons, and these are located only in the largest cities. The rural colored population is therefore very appreciative of all pictures provided by the state or from other sources.

Realizing the excellent opportunity for presenting health subjects to the colored citizens in this manner, the North Carolina Tuberculosis Association, in December, 1919, reached an agreement with forty-five colored supervising teachers, in as many counties, whereby these supervisors were to act as agents, in their respective counties, for the sale of Tuberculosis Christmas Seals among the colored population only. If sufficient funds were raised the Association agreed to purchase a truck and provide it with the necessary equipment, secure suitable moving-picture films, and operate in each county one week, giving two entertainments each day for six days. Each county was given a certain quota of seals to sell, and with few exceptions the quota was exceeded in each county, a total of $5,132.48 being raised in the forty-five counties.

With these funds a Dodge truck, with panel sides, was purchased, a Delco lighting system was installed thereon, and an Atlas projector was secured.

The circuit was begun in March, 1920, and completed in December of the same year without having one cancelled engagement in a single county. From five to eight films were used at each performance. At least two of this number were health films—usually the "Modern Health Crusade" and a film on tuberculosis by the National Association, entitled "Jinks." One travel film and two or three comics or purely entertaining films usually completed the program. If more were used they were secured from the Department of Agriculture, Washington.

The pictures have been well received by the negroes, and genuine appreciation has been expressed. Many influential white people interested in the negro race have gone to see the films and have evidenced their hearty approval.

A few extracts from the May report of E. T. Ransom, who drove the Health Car and

(*Continued on page* 24)

A few assignees of the health deliveries

"The mission of the advertising picture is to sell or to educate—not to amuse"

"POWER *of the* PRESS *in* EDUCATION"

Frank K. Phillips
Manager, Education Department, American Type Founders Company

"The raw material of printing is language—any language"

ADVERTISING by means of motion pictures has reached the stage where the science of salesmanship and a knowledge of art fundamentals have of necessity been injected into the picture. "Heart interest," as the sob-story reporter would term it, is essential to arouse interest in the advertising motion picture, but ordinary amusement features are unnecessary. The mission of the advertising picture is to sell or to educate—not to amuse.

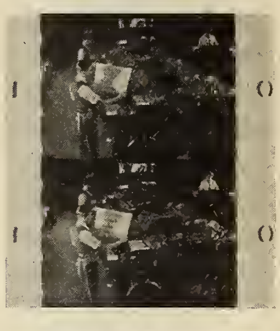
Motion-picture advertising has distinct advantages over every other advertising medium, but these same advantages sometimes react as handicaps. For instance: the motivation of the picture and the well-planned plot through which the object for sale is brought to the attention of the purchaser undoubtedly are of high commercial value. This same motivation, however, if produced by unskilled persons, is very apt to prove a boomerang by emphasizing the mechanical features of motion pictures to the detriment of the advertised article or the educational campaign. The plot may also be overemphasized to such an extent that it dominates the entire picture, drawing interest away from the advertised article or the educational campaign. Motion-picture advertising, to be successful, must be honest, truthful, and subtly interesting. None of the freak stunts often seen in theatrical pictures should be employed to hold the interest of the motion-picture advertising audience. Circus methods are rarely successful in the field of selling, with the possible exceptions of peanuts and pink lemonade, and the right to view freaks and animals.

"The success of the draft law was mainly due to publicity, or printing"

In the preparation of the synopsis for the educational film entitled "The Power of the Press in Education," produced and distributed by the American Type Founders Company, more care was exercised than in preparing copy for regular magazine or circular advertising—and any printer will tell you of the "regardless of the expense" feature of the letterpress advertising of the above company.

Typesetting in a school printshop

Before going into details concerning the "how" of the making of the picture, it might be well to indicate to the reader the "why" of such a picture.



Students operating the latest improved printing machine

The American Type Founders Company planned to sell to educators the idea of installing printing outfits in the public schools as a means of motivating and vitalizing education. The raw material of printing is language — any language — and the finished product is a skillful putting together of all the elements that go to compose language construction; therefore, printing is in itself educational. The campaign to convince educators of this fact had to be ably planned, and presented in a manner convincing, dignified, and impressive, yet above all truthful. Educators must be "shown." The motion picture is the medium by which they have been shown, supplemented, of course, by school-journal and direct-by-mail advertising. The success of such methods in selling the idea is attested by the fact that almost two thousand printing outfits have been installed in the public schools of the United States in the past eight years.

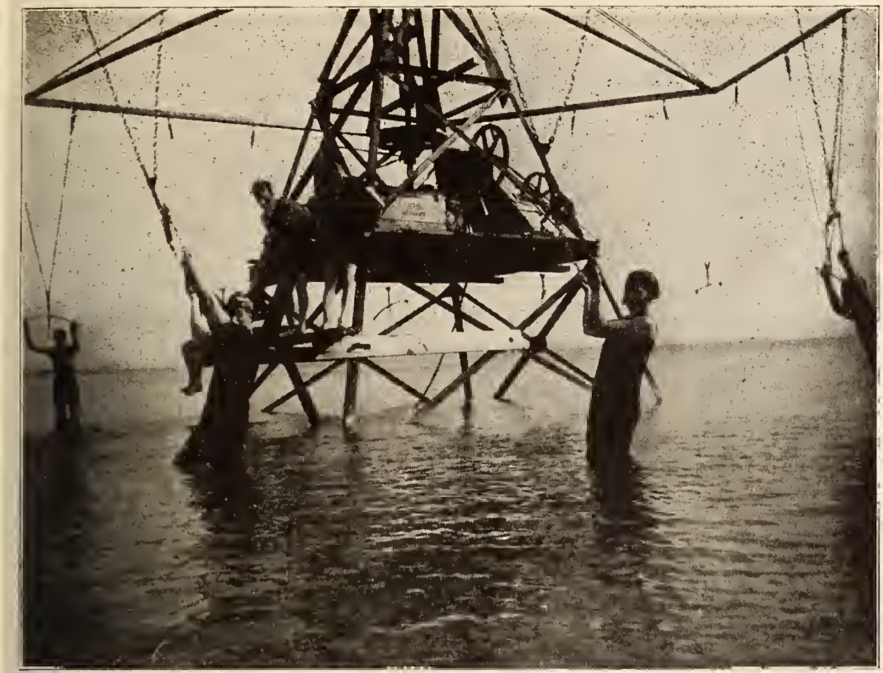
Now for the "how": The first thing to be done was to prepare a scenario or synopsis of the proposed picture; next, to select the "location" for the picture. Other things to be carefully considered were the actors, photographers, size and kind of film, and methods of distribution of the completed reels.

The scenario was very simple. It called for a picture showing pupils actually at work in a school printshop, their finished printed product, and an attempt to show by comparison the improvement made by these pupils over those who had not been furnished instruction in printing. Fortunately, close at hand a splendid studio for the proposed picture was found. This studio is the printshop already located in the Boys' Vocational School, Newark, N. J. The Newark Board of Education readily gave permission to have pictures taken in the shop, using the pupils as actors. Incidentally, these pupils made splendid actors, and not one of these scenes had to be re-taken.

Of course, such a scenario was rather dry and uninteresting to the average school-board member, who leaves all the details concerning education to the superintendent of schools. "Heart interest" in the picture was imperative. As the war was then in progress it was only natural that this subject furnish the theme for the interest feature. "How Printing Won the

(*Continued on page* 30)

Printing gave the Liberty Bond publicity



This is not a portrayal of college preparation at Walnut Hills High School, but such scenes as this are used in films shown there to demonstrate to the physics class practical applications of the laws of physics

This Cincinnati high school renders better service by affording its pupils the opportunity of

PREPARATION *for* COLLEGE *via* MOTION PICTURES

Felix J. Koch
Cincinnati, Ohio

"YOU might be interested in hearing the pupils reply to a few pertinent questions," Principal Davis suggested, as he opened the door into one of the small classrooms of Walnut Hills High School, in the suburbs of Cincinnati, while ushering a group of experts in American public school work through the only public school of exactly its sort in that part of the United States.

His eyes searched the rows of students for a moment, and then settled on a lad seated toward the rear. "Fabing," he suggested, "tell us something of the appearance of Hannibal's army as it reached the upper passes of the Alps, making sure that you use the correct terms everywhere."

Hannibal's Army Passes in Review

Fabing began—and we stood back, first surprised and then astounded. He told of the spies, sent far in advance, and exactly how they were accoutred. He spoke of the weapons they carried, and how they used these. He pictured the messengers bearing news between these and the vanguard of the army. He described most minutely the work of the equivalents to the modern pioneer troops, road-hewers, and other branches of the military.

"That will do, Fabing. Thank you!" Mr. Davis interrupted at this point.

"Miss Roosa, kindly go on with the account. Tell us, how the army was fed on the perilous crossing; give us some idea of the commissary and of meal-times in camp." And Miss Roosa presented a similarly accurate and vivid account of Hannibal's forces.

The principal then ushered us into another classroom, used for Botany A.

"I am going to interrupt the lesson just a few moments," our guide explained to the teacher and pupils. "This young lady": and he chose the girl nearest, at random. "Suppose we had X-rays for eyes and could see what a wheatfield in the planting and the growing time looks like, underground as well as upon the surface of the earth—how would it appear to you?"

Growth of the Soil

The child described, as one who has actually seen such things alone can describe, the long, technical story of germination. She pictured first the earth, well tilled, with an earthworm here, a beetle there, hibernating for the winter. Then she described the passage of the sower, the dropping of the seed.

Then—and remember that these children were two years below ordinary high-school age—she ventured on into the ultra-technical story of just how seeds proceed to grow. She had reached the stage where she brought the tender shoot up from the broken husk to meet its colleagues of the field in a great galaxy of emerald spears, when Mr. Davis bade her close.

We reached the rooms given over to physiology and kindred branches in a very short time. Again Dr. Davis interrupted the classwork.

"Let's suppose," he put it, "that these callers know nothing whatsoever about the human eye, except what everyone may see when he looks at himself in the glass. We want to take them on a little journey, from the tip of the eye-lashes to the far end of the optic nerve. —The tall young man in the fourth seat: suppose you tell us what we'll see on our way."

(*Continued on page* 20)

An Indian covert. Such scenes are used to illustrate tribal modes of life

An industrial film that expresses the essence of a good product cannot fail to bring business to its owners

OUR INVALUABLE ASSISTANT

Warren Ordway
Advertising Manager, The Lamson Company, Boston, Massachusetts

"If we could only take our prospects to our installations and let them see for themselves what conveyors are accomplishing!" This thought often used to pass through the minds of Lamson executives and salesmen when catalogues and photographs were the only aids available to demonstrate the advantages of Lamson conveyors. The very essence of a conveyor system is motion, the one thing a photograph can never show; and prospects who have never seen such a system in operation find it hard to imagine the complex motions of materials and workmen that are so easily illustrated in moving pictures. We therefore decided that since we could not always take prospects to our installations we would transport the installations to the prospects through moving pictures, and would so visualize our product that they would see its essential significance in their businesses.

"WITH the movies a salesman can tell the story in half an hour to everybody who would be interested, from the president to department foremen." *Does your conventionally equipped salesman boast such a record?*

This decision was easy, but the next step, deciding the type of film to use, distribution, etc., was not so easy. After studying the various forms of presentation, and listening to the comparative advantages of dramatizing our story, using unconnected installation pictures, taking the prospect through our factory, etc., we finally decided on a scenario which would carry a logical train of thought from the first title to the last, and at the same time would give us an opportunity to show a variety of installation views. The co-operation of the Worcester Film Corporation was invaluable in connection with the preparation of this scenario.

The dominating idea behind our picture is to give a broad idea of what conveyors are accomplishing in modern industry—to show by actual example the many advantages of this type of interior transportation over the old hand methods that are still used in many plants.

The Value of Contrast

It was evident that, in treating of conveyors, contrast must be used wherever possible. If a prospect should see a film containing only pictures of conveyor systems in operation, the use of conveyors would be so obvious that his reaction might be, "Very good, but how else could you do that work?" The very perfection of a well-planned conveyor system might prevent him from applying its lessons to his own conditions. We have therefore pictured hand methods side by side with the more modern conveyor systems in order to visualize the advantages of the latter most clearly. When a prospect sees a corner of what might be his own plant, followed by a conveyorized plant, he cannot help but consider steps to bring his plant up into line.

The story of the film, if it may be called a story, starts with the idea that while perfecting machines and processes plant managers have forgotten an equally important factor of production: the routing of materials through the plant. This thought is illustrated by a number of pictures showing the type of unskilled laborer that must be relied upon to do our trucking, and the losses that come from hand methods of carrying. After this idea has been fully developed the conveyorized method is shown through pictures in the plants of the National Cash Register Company and the Delco Light Company, both of Dayton, Ohio. These pictures bring out forcibly the advantages of continuous handling of materials in all departments of the plant, in contrast to the old hand methods. The first reel closes with an animated cartoon which brings home in semi-humorous yet forceful way the contrast between hand and conveyor methods of handling factory goods.

With the basic advantages of conveyors vividly brought out in the first reel, we pass in the second reel to a consideration of a number of specific advantages accompanying the use of conveyors, with illustrations drawn from quite a number of lines of business. First comes a series of animated charts showing the advantages of properly laying out the movement of materials in a plant before deciding on the department locations and the machinery location. These animations show how the design of a plant is often determined by the material-handling system.

Illustrations are then drawn from the following plants: Carlton-Hovey Company, Lowell, Mass.; Pyrene Manufacturing Company of New York; Fleischmann Company, Cambridge, Mass.; Kirkman Soap Company, Brooklyn, New York; and the Lamson Company, Lowell, Mass.

Some of the points brought out by these pictures are: the wide range of conveyor types that may be used to solve different conveying problems; the use of conveyors to bring the trucking of materials along the ceiling instead of along the floor, thus saving much valuable floor space for productive purposes; the use of conveyors to solve the problems of receiving materials and shipping out; the use of automatic vertical conveyors for carrying materials between levels and floors; the use of curves and switches giving great flexibility of layout; the carrying of products between machines within the plant; and the conveying of hot materials, illustrated by a hardening-furnace view.

About the only Lamson "selling talk" in the film is an animated map of the United States which appears near the end, showing the location of Lamson district offices. The picture then closes with a "smile"—an animation of the solar system showing the earth rolling around the sun on a huge gravity-conveyor system.

To date the distribution of the film is through our sales force exclusively, although we have under consideration other methods of distribution. Prints of the film together with portable projectors are located in a number of our district offices so that the salesmen can give exhibitions wherever wanted at short notice. No charge is made for showing the film.

So far our exhibitions have been about evenly divided between individual plants and concerns and trade organizations. When showing in a plant the film is often shown in the prospect's own office, either on the wall or on a small silver screen or cloth screen.

One of the important factors of an exhibition of this sort is to put the Lamson story across before a large number of the executives of a concern. A salesman can usually tell his story to but one or two of the company executives, but with the movies he can tell the story in half an hour to everybody who would be interested, from the president to the department foremen. The movies also enable us to reach many high executives whom otherwise it would be impossible to see. We find that everybody is interested in a moving picture, and it is always easy to get a good crowd to view our films.

We find exhibitions before trade organizations to be one of the most productive methods of using our film. Every large city contains a number of trade groups such as laundry-owners, candy-manufacturers, metal-trades associations, etc., which meet at frequent intervals, often with a dinner, to discuss topics of interest. We find the secretaries of these organizations are usually very glad to have an opportunity of showing our film, as the subject of conveying is one which is of great interest to business men today.

The Film's Value to This Company

Projections of this kind have two very definite results. First, they have a distinct prestige value in putting the name of the Lamson Company before the members of the organization and in impressing them with the character of the work that our company performs. In addition we usually receive many specific inquiries. One of our recent shows, in fact, resulted in a substantial sale to a member of the trade organization, on the salesman's first call.

In addition to these uses, the film is of course shown in a hundred and one other different ways. We have had it before our board of directors; we use it to show new members of our organization the kind of work our organization does; we have screened it at our factory to give our workmen an idea of our conveyors in use; and our engineers find it valuable, as it gives them new thoughts on layout and design. In fact, we have found the film invaluable from every point of view.

The Extent of Visual Instruction in the Public Schools of the Larger Cities

THROUGH a questionnaire the New York Public Library has collected definite data as to the use of motion pictures in public schools of the more important cities of the United States. The information summarized below is as complete for each city as the data submitted would allow, answers to some questions having been omitted in many of the returned questionnaires.

Boston: Films, "largely diversional," are used in its school centers. The work is directed through the Department of Extended Use of Schools, the appropriation for this department covering the expense, and its films are rented from the Community Motion Picture Bureau.

Chicago: Diversional and instructive pictures are shown before school assemblies and parents' meetings in Chicago, and all schools and grades in geography, history, literature, and science have supplementary showings of films. The Schools Extension Bureau directs the motion-picture activities, with the help of a small appropriation, and pictures are both bought and rented through the agency of industrial and general distributors.

Cleveland: This city uses films, both diversional and instructive, for school assemblies, but for classroom purposes they are utilized "not very extensively; mostly in geography." The supervision will soon be in the hands of a department now being organized, and the general expense budget pays the bills. Films are rented from the education museum of the public schools and from local exchanges.

Denver: Although films are shown before various assemblies in the Denver schools, the questionnaire states that no pictures are used in classroom work. Film activities are under the supervision of the principal of each school, funds are raised by means of entertainments, and the films are rented or borrowed from industrial and governmental sources.

Detroit: Films are used in the Detroit schools, but as regards classroom work—"Not extensively. Hope to do so." The Department of Visual Instruction conducts the film work with a small special appropriation, renting pictures from universities, exchanges, and owners of industrial films.

Duluth: This city reports that films are being shown in the city schools, but not for classroom purposes. The Public Recreational Department conducts the picture activities with a small appropriation, paying expenses through admission charges, and films are rented from Edison.

Elizabeth, N. J.: Here parents' meetings and school assemblies have movie programs, and the principals supervise the work. The individual schools pay the exhibition expenses, and films are rented from Pathe and the Community Motion Picture Bureau.

Erie: This is one of the three progressive cities that are not within the magic circle at present; but Erie is now "planning to use films."

Grand Rapids: School centers benefit by the film in Grand Rapids, and a small appropriation for visual instruction pays for the rental of films.

Indianapolis: "Films best suited to history, geography, and civics" are being used for classroom purposes in the Indianapolis schools. The Department of Visual Instruction conducts the film work with money drawn from the general expense fund, and films are rented from Pathe and others.

Kansas City, Mo.: Classroom films are being utilized "particularly in science," says the Kansas City report. A special department handles the work; expenses are largely met by admission charges, the remaining indebtedness being covered by an appropriation, and films are rented from the various film exchanges.

Lynn: The pictures used in this school system are educational, and they are shown in three grammar schools.

New Haven: Films are being exhibited in New Haven schools, but no classroom adaptations have been used. Principals oversee the work, and no appropriation is made (the report indicates no visible means of support for film activities). Films are rented and borrowed from industrial sources.

New York: Classroom films are used by "elementary schools, in geography, physical training, literature; high schools, biology, physical training," in the New York City school system. The Department of Visual Instruction, with an appropriation, controls this phase of school work, and films are rented from industrial sources and from exchanges.

Newark: Both diversional and instructive pictures are used in the Newark schools, and the classroom films cover the subjects of history, civics, hygiene, and literature. The Department of Visual Instruction is allowed an appropriation for its duties, and films are bought and rented from "many sources."

Norfolk: In this city the schools use instructive films (whether or not for classroom purposes is not shown). The individual principals supervise the exhibitions, and the schools share expenses with the School and Home League. The report indicates that the films are bought rather than rented.

Omaha: Films are used "somewhat" in Omaha schools, and the report states they are found to be best suited to geography, history, and agriculture. Funds are raised by entertainments and by parents' associations.

Paterson: This city supplements its classroom work in history, geography, and literature with films, under the supervision of the various principals. Parents' associations and entertainments provide the wherewithal.

Philadelphia: Movie classwork is done with "groups of classes" in Philadelphia, the principals directing the work. Each school raises its own funds, and films are rented and borrowed from the Philadelphia Commercial Museum and from exchanges.

Pittsburgh: Most of the films used in Pittsburgh schools are instructive. The upper grades and the high schools are allowed to study with films, and experience there has indicated that pictures are best adapted to geography and science. The Department of Nature Study and School Gardens conducts the work through a general fund, films being rented from the United Projector Film Company.

Providence: Here the film is shown before school assem-

(*Continued on page* 26)

HIGHLIGHTS

Films Reviewed by the Editor

The Original "East Lynne"

IT is a pleasure to present for the leading review this month a story that is equally familiar to the households of both England and America—"East Lynne"; and my pleasure is enhanced by the fact that the picture here discussed is the original version of the famous story, the scenes being laid in the Severn River Valley of England and even at the very spots portrayed by the author in her book.

The Earl of Mount Severn, finding himself in financial difficulties, is compelled to sell his beautiful estate East Lynne. His only child, Lady Isabel, accompanies him on this mission whose purpose she knows not, and thus happens to make the acquaintance of the purchasing attorney, Archibald Carlyle.

Close at hand is the manor of Judge Hare, and now we meet the Judge's family, two of whom hold especial interest for us: the daughter, Barbara, who fain would share Carlyle's breakfast table and dole out his pocket money; and the son, Richard, who believes that his happiness depends upon his effecting similar arrangement with Afy Halijohn, the daughter of one of Judge Hare's gamekeepers.

The eavesdroppers

Now Cupid deals a new hand (he always does protest a monotonously placid situation, y' know!), and a chance meeting of Lady Isabel and Carlyle at church results in an invitation to call at East Lynne. Nor is that the only complication. Captain Levison, of noble blood but of dissipative tendencies and in a fair way to break many hearts and exploit every ignoble possibility, appears with plenty of idle hours to devote to the conquest of all eligibly interesting maidens, and Afy Halijohn succumbs so readily to his calculated fawnings that in short order she has informed the faithful Richard Hare that she loves another.

Richard leaves his gun in the doorway after his refusal and pretends to depart, but instead he conceals himself, and when Afy and Levison go for a walk they are trailed by the spurned lover. But Levison has come away without his hat, and he needs must return to the house for it—a tactical blunder, for the expert stealer of affections steps from the doorway and is face to face with Afy's father. Explanations are in order, Levison's clandestine methods having so far eliminated the danger of acquaintance with the girl's parent, and now Halijohn demands reasons for this stranger's presence in the gamekeeper's home. Levison tries to bluff it out, resorting to Richard's fortuitously convenient firearm as support for his assumed courage; but the unabashed gamekeeper attacks Levison, the usual gun-play occurs, and the worthier soul has passed beyond.

As a matter of course Levison flees, but he is confronted a short distance away by Otway Bethel, a nondescript, spineless youth who is prevailed upon by the nervous Levison to accept the murderer's purse and remember the injunction to forget the entire incident. But Richard Hare has also heard the shot, and he hastens to the cottage and is bending over the murdered gamekeeper with the weapon in one hand when a countryman, Locksley, appears and is prompt to fasten the crime upon Richard. In a panic the boy drops his gun and runs from the spot, thus confirming all suspicions as to his guilt in the mind of even Judge Hare, although the mother and daughter insist upon his innocence.

Meantime East Lynne has entertained the favored Carlyle, and the sudden death of the Earl of Mount Severn brings it about that Carlyle, secretly the owner of East Lynne, now is the guardian of Lady Isabel. Natural attraction has begun and propinquity completes an excellent piece of work, for Lady Isabel soon is wedded to Carlyle, but not before the insatiable Levison has turned his insidious wiles in her direction.

Calendar after calendar outlives its usefulness, and the Carlyles are happy in their family, larger now to the extent of three lively youngsters. But Lady Isabel, exhausted after a serious illness, is sent to Boulogne to regain her strength, and here reappears the philandering Levison. He skillfully develops the intensity of his ministrations until she writes an urgent letter to Carlyle that she is lonesome and must be taken home immediately. Womanlike, Lady Isabel says nothing to Carlyle of Levison's disagreeable attentions, but she realizes her mistake when Carlyle, charmed by the scoundrel's clever amiability, invites him to visit at East Lynne.

With Levison ideally arranged to pursue his game, and Barbara Hare still in love with Carlyle, tragedy prepares to stalk the boards. Richard Hare returns, and Barbara appeals to Carlyle to go with her to the fugitive's place of hiding and consult with him. The efficient villain Levison finds evidence of the arrangement and puts it before Lady Isabel in a different light, his contention of Carlyle's unfaithfulness being sustained when the attorney, following too completely his promise of secrecy regarding the fugitive, notifies his wife that he has been detained at the office and will return late. Lady Isabel and Levison trail Carlyle and Barbara to the rendezvous in the woods, and the evidence, aided by the smooth misinterpretations of Levison's, seems conclusive to the frenzied wife.

Walking upon the road afterward, Levison meets Richard Hare; they recognize each other, and Levison runs from the lad. Richard runs also, but it is to his sister, that she may tell Carlyle that the murderer is still in the vicinity. In orthodox villain fashion Levison is lurking near by when Carlyle meets Barbara before the gates of East Lynne, and the scoundrel so thoroughly convinces Lady Isabel of her husband's faithlessness that she elopes with Levison.

Time plays queer pranks. A death in the line of nobility has created Levison a baronet, but the honor affects in inverse proportion his principles, and he refuses to marry Lady Isabel; and the serious breakdown occasioned by this treatment gives rise to a report in England that Lady Isabel has died. After a slow recovery, during which time Carlyle has married the indefatigable Barbara, Lady Isabel returns to England, the longing to see her children overcoming her natural hesitancy. Disguised by a wig and dark glasses, she is accepted as a governess for her own children.

Life at East Lynne holds little happiness for Lady Isabel. Her son has been in poor health, and he soon dies; but the mother's sorrow does not find complete reflection in Carlyle, who is absorbed in his candidacy for parliament against the baronet Levison. The shiftless Bethel, now only a wanderer, returns, and he meets Richard Hare during the heat of election. The ensuing discussion terminates in a visit to Carlyle, and the ambitious Levison's candidacy is cut short by his trial and conviction for murder, and by Richard Hare's complete absolvence.

In her hour of grief Lady Isabel reveals her identity to her maid of olden days; and when it becomes evident that the stricken mother will soon follow her child the maid calls in Carlyle. No explanations are needed to disclose the whole sad story; forgiveness is asked and given, Heavenly blessings are invoked, and Lady Isabel slips away to a home where faithfulness and happiness are the only qualities of existence.

Lady Isabel and Levison

Any non-theatrical audience of adults will find satisfaction in this five-reel picture. There is a depth to "East Lynne" that leaves an impression on the beholder, and this depth is not of depressing but rather of merely serious character, for the scenes of sorrow and death are treated with an able touch that has divested them of any gruesome or overplayed element.

No attempt has been made to modernize the film interpretation of this well-known story. The characters dress as did the people of the times, there is the same extreme courtesy that would now be considered by many folks as obsequiousness, the entire spirit of the picture is the spirit of the days when this chain of incidents was supposed to have occurred. After an almost daily study of the generally insignificant and frequently ridiculous results that are achieved in theatrical films produced with every conceivable mental and mechanical aid, and with the thought in mind that the significant theatrical films put before the public any year may be counted on the fingers of one hand without crowding, I say that the users of non-theatrical films may consider themselves blessed that such films as "East Lynne" are available for their purpose.

I can suggest nothing in this film that needs cutting, but that film once without an audience and thus *know* what you are projecting for your people.

"East Lynne" is distributed in eastern Wisconsin, northern Illinois, and the entire state of Indiana by Celebrated Players Film Corporation, 810 South Wabash Avenue, Chicago; information as to distribution in other territories may be obtained by communicating with Moving Picture Age.

Life Is Like That!

I LOLLED back in the heavily upholstered chair at the rear of the projection room, our advertising salesman beside me. A dull half-hour promised: the title of the series, "The Son of Democracy," seemed to indicate another over-acted, sentimentalized collection of the commonly known incidents of Lincoln's life, and I had chosen this particular episode solely because it appeared most remote from the taint of the slush that is so interminably substituted for sincere emotion and because so sickening. Then the switch snapped and the action was on.

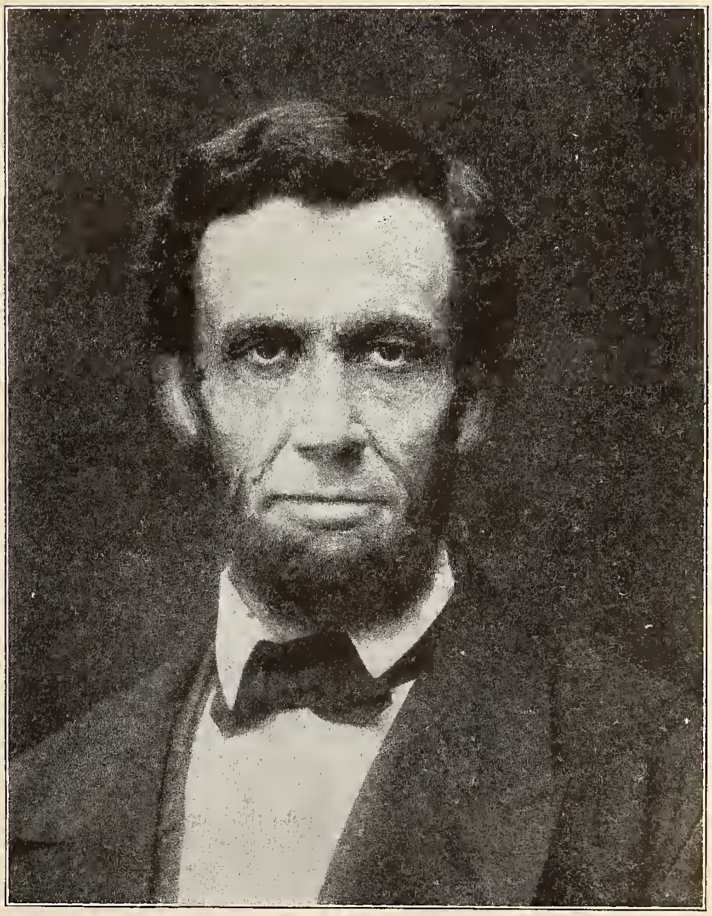
Five minutes later I was erect in my chair; then I was leaning forward, my chin on my hands. "Say, but that's great stuff!" exclaimed the salesman, and he was both expressive and right—it *was* "great stuff." The competent characterization of Lincoln, the artistic simplicity and unstrained sincerity of the action, the skillful repression that charge every movement with integral emotion—they were as a cup of clear, sparkling water to the parched throat of the wanderer; and to one who has tried to believe that modern improvements have made for finer theatrical films, and was well-nigh discouraged, they were a joy. And so the editor who had come with mental scoffing remained to pray that another episode be screened for him the same afternoon, and promised, with the interests of his constituents' exhibitions in mind, to review two episodes each issue until the series of ten had been covered. Yes; life is like that!

"My Mother" and "My Father" are the titles of the episodes reviewed in this issue. The first episode consists of intimate glimpses of Lincoln's boyhood, as recalled in his reminiscences after he has been nominated for the presidency, and one cannot fail to register the impression that the great president's general super-fineness of fibre and his depth of sympathy are traceable more to the maternal than the paternal side of his parentage. Incidents of Abe's childhood are portrayed until the time when his mother, caring for her neighbors during an epidemic, is taken down herself and dies. The parting of Nancy Hanks from her children, and the tender solicitude and spirituality of her last words, are in themselves an effective sermon on mother-love that will carry an invaluable and perfectly understood message to every child.

"My Father," the second episode of the series, contains more action and humor. After receiving the presidential nomination Lincoln visits his old home neighborhood, and while visiting with his friends in the local store he is suddenly accused of theft by Huck Carter, a former neighbor. Lincoln calmly narrates for the crowd the entire story, that they may judge of its merits, and in this visualization of Abe's younger days Benjamin Chapin, who wrote and acted the series, serves as a conspicuously accurate and vivid dramatization of an incident completely unknown to the average American citizen.

Endel Carter, Huck's father, had agreed to purchase a portion of Tom Lincoln's farm land, and, as Tom could not write, Carter draws up the agreement. The contract is laid before Abe's parent, but Abe, who has persisted in reading his mother's books in spite of his father's disapproval, sees that the contract calls for all rather than a portion of his father's property, although Carter in reading it aloud had translated the contract as applying to only one part of Tom Lincoln's land. The boy tells the older Lincoln of the misstatement, and thus precipitates a free-for-all that is completed by the abrupt ejection of Endel Carter and the involuntary submersion of his belligerent son Huck in the rainbarrel. Of course this amusing tale vindicates Lincoln in the eyes of his assembled friends, and the discomfited Huck subsides. This episode is as significant as it is enjoyable, for the children cannot escape the conclusion that education is of extreme importance in living a generally worthwhile life.

I recommend these two episodes of "The Son of Democracy" as being notably remarkable examples of artistic and sincere delinea-



Benjamin Chapin as The Great Emancipator tion, and as films carrying strong moral messages for the children and thorough, clean pleasure for Americans of whatever age.

This series, two reels to an episode, is distributed in any number of the ten episodes by the Community Motion Picture Service, 46 West 24th Street, New York City, with branches in all large cities of the country.

Fairy-Tales from Filmland

LAST month I told of several films you might wish to screen for the youngsters, and I have just viewed a few more of the same classification: a split reel including "Little Red Riding Hood" and "Goldie Locks," and a one-reel version of "Jack and the Bean Stalk."

Introductorily I wish to raise a question and leave it for you to answer individually. The child of our day is accustomed to seeing wild animals on the moving-picture screen, either in their native haunts or so skillfully offset that the confining wire or cage is not apparent. What is the psychological effect upon the child viewing a fairy-tale picture involving wild animals, in which the animals are necessarily represented by humans clothed in animal skins? Frankly, my own answer at present could be nothing more than a surmise, although I do intend to get the opinion of a student of child-psychology on this interesting point. To my mind the two sets of arguments balance so evenly that the expression of this question may be considered as being abstract and without direct application to the films under review.

In "Little Red Riding Hood" the subtitles are quotations from the story, and the action is as usual except that in this version the hunter, after killing the wolf disguised as Little Red Riding Hood's grandmother, cuts open the creature and the grandmother climbs out unhurt. The little girl who takes the primary role renders skillful interpretation and is pleasant to look upon. "Goldie Locks" contains more action and will probably be found more enjoyable by the children, especially where the bears come home and go through their repetitive comments of dismay at the evidences that someone has trespassed upon the serenity of their Bruinesque existence, terminating with the little bear's climactic: "Someone has been sleeping in my bed—and there she is now!"

"Jack and the Bean Stalk" is a more extensive production, for of course Jack has an elaborate program, as befits a man of his calibre. True to his name he clambers up the stalk, reaches the giant's stronghold, and after divers difficulties breaks the bank, after which the giant's stock takes an earthward drop with Jack, and the giant, following after, is spilled at the very spot where Jack's mother first spilled the bovinely valuable beans.

These films are worth consideration when selecting a program for the youngsters. They are produced and distributed by the Jack MacCullough Studios, 1825-31 Warren avenue, Chicago.

Jack topples his enemy

Portraying the Negro's Achievements

ASK the question "What have the negroes accomplished in this country?" of your acquaintances, and the man or woman who replies definitely and accurately is the exception proving the rule that most of us know nothing of the colored race's progress in educational and general civic lines in the United States. For this reason the recent completion of two films dealing capably with this topic, the first and only pictures of such a nature, is appropriately of interest to white people as well as colored.

"Youth, Pride, and Achievement" is a two-reel record of the activities of the colored folks in the city of Atlanta. Atlanta University, co-educational, accommodating 600 aspirants to a better education, is shown, as is Morehouse College, with a male attendance of 1,000, and Spellman Seminary, attended by 800 girls. Morris Brown University, supported by the African Methodist Episcopal Church members of Georgia, is another institution for the higher learning maintained by the colored. Then there is the Odd Fellows' Block, an imposing structure built with funds of the Odd Fellows of Georgia; and we glimpse the First Congregational Church and its progressive pastor, Dr. Brown, the first colored pastor in the South to use moving pictures in his church services. The Urban League is a colored organization doing excellent work in the maintenance of a health clinic, and the Neighborhood Union is conspicuous for its community "cleanup" services.

"A Day in the Magic City," also of two reels, treats of the colored people's progress in Birmingham, Alabama. Among the educational institutions shown are the West Alabama Institute, conducted by the National Methodist Episcopal Church, and the Miles Men's College, supported by the colored Methodists of Alabama. A particularly interesting institution is the Elks' Home, the first structure to be built for that purpose south of the Mason-Dixon line.

This brief comment covers only the outstanding features of the films, but other points, especially views of physical-culture work and of the shacks that the colored children are frequently compelled to use as schools, are very important in the creation of a real understanding of the conditions that influence the degree of improvement shown by the colored race in this country. When one stops to consider that the average annual educational appropriation for the white child in Georgia is $13.16 and for the colored child $2.59, and in Alabama for the white child $11.21 and for the colored child $2.00, some strange facts no longer seem strange. As Booker Washington stated it: "The white folks proclaim the colored man's inferiority, yet their small appropriation for his education would indicate that they consider him superior to the whites."

These films might be improved as to photography, but the point to be stressed is that they tell the truth about a situation of which the white people are practically in ignorance. So many poor films have been disguised in the sheep's clothing of good photography that the careful exhibitor subordinates this point and studies the value of the film's content; and I consider these films worth the consideration of exhibitors who believe that the public should know the truth of such problems as that of the colored race. These pictures are produced and distributed by the Pyramid Pictures Corporation, 443 South Dearborn Street, Chicago.

English Educators Are Alert

ALTHOUGH definite steps have not been taken in the introduction of educational moving pictures in the schools of England, the educators are open to conviction on the question. A recent issue of the London Daily Times tells of the presence of two investigators for the London Board of Education at a Saturday-morning exhibition for children at which several films portraying Asia were screened. The theatre was crowded with children, and for nearly two hours they were quiet under the spell of these scenes from the Orient.

The teachers in the English schools have faith in the possibilities of motion pictures as a supplement to usual methods of instruction, and the installation of film equipment in the schools of England would seem to be not far distant.

It is estimated that in 1921 the people of the United States will pay $1,095,000,000 to see motion pictures.

Instructional Films and Where to Get Them

New Releases of Travel, Literary, Industrial, Topical and Comedy Subjects

Films for the Church, School, and Club

The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

(See addresses of exchanges below)

FAMILY FILMS

Recommended for Young People and Adults

Such a Little Queen.* Reels, 5; exchange, Realart. Remarks: Constance Binney. Because of a revolution in their own country a prince and princess come to America to try their fortunes. Their experiences here furnish much comedy to spectators. Finally when conditions are normal in their country they return and live happily ever after.

Hero—Pro Tem.* Reel, 1; exchange, Educational Films Corp. of America. Remarks: Gayety comedy. A woman married to a small man thinks all large men heroes. Her husband stages a fight with a tall "villain" and she then thinks her husband the greatest hero of all.

The Man Who.* Reels, 6; producer and exchange, Metro. Remarks: Bert Lytell. In parts 1 and 4 cut scenes of women smoking. In part 3, cut sub-title, "Glory be," etc. In part 6, cut sub-title, "What the devil."

The Homekeeping of Jim.* Reels, 2; producer and exchange, Community Motion Picture Bureau. Remarks: A discontented family is made happy by the gradual development of interest in keeping up the home.

Shadow Boxing.* Reel, 1; exchange, Famous Players-Lasky Corp. Remarks: Bobby Bumps, comedy cartoon.

The Golem.* Reels, 5; exchange, Paramount. Remarks: Jewish legend of Prague, Bohemia, in which an image is brought to life and made to work for the benefit of humanity by the insertion of some magic words in the star he wears on his chest. In last reel, eliminate all bedroom scenes, scene where man is thrown from top of building, scene of his dead body, and all scenes of live image dragging girl by her hair.

JUVENILE FILMS

Recommended for Children Under 12 Years of Age

The Little Match Girl.* Reel, 1; exchange, Prizma. Remarks: Adaptation of fairy story of same name by Hans Christian Andersen. Colored film.

Adventures of Bill and Bob—the Fox.* Reel, 1; producer and exchange, Pathe. Remarks: Bill and Bob trap a fox. They then go swimming. On their way home with the fox, they fear that possibly little ones are waiting for him, so they release him. Eliminate title containing "Gosh" and scene of farmer shooting at boys.

CURRENT-HISTORY FILMS

Recommended for Permanent Historical Library

Kineto Review, No. 66.* Reels, 1; producer, Charles Urban; exchange, Kineto. Remarks: World War, 1917. Camels cross Sinai Desert, motor sentinel, motor transports unload, mules used in transport service, "Ships of the Desert" in River Jordan, cavalry training, Australians travel through desert after sundown, oasis, women water carriers same as 1,000 years ago, washing clothes in river, Indian camel corps, Austrian cavalry, prisoners' camp near Kedron, Crusaders enter Jerusalem, Gen. Allenby's second visit to Jerusalem.

PATRIOTIC FILMS

Recommended for Americanization Programs

A Little Journey to the Shrines.* Reel, 1; Producer, National Review American Service; Exchange, Beseler Educational Films Co. Remarks: Valley Forge, hallowed ground, Boy Scouts annually do honor; Washington's headquarters, memorial chapel, Boy Scouts at play on the grounds, make camp fire on same site where Washington camped. Original copies of Declaration of Independence and Constitution of the United States viewed by school children in Library of State Department at Washington; Liberty Bell, doctrine "All men are created equal," old site of Liberty Bell; ensigns of the right, star-spangled banner, Mrs. Ameli Fowler mends tattered American flags; Liberty heroes, Lincoln Memorial, Washington Monument, Capitol Building; Henry J. Allen, Gov. of Kansas, quotations from his speech on patriotism; little citizens having a Maypole dance, all races combined, United States a real fairyland for children, proudly bearing the nation's flag.

INDUSTRIAL FILMS

Modern Miracles.* Reels, 2; producer, Harry Levey Service Corp.; exchange, National Non-Theatrical Motion Pictures, Inc. Remarks: "A Modern Aladdin" series with electricity furnishing the basic theme. Animation in the effort to visualize movements of electrical fluid, Westinghouse plant, largest cafeteria in the world, engineering department, electrical apparatus, interior of plant, molding metal, showing the power of electricity; elevated trains, subway system, formerly 7,500 horsepower was sufficient for furnishing power, now it has become necessary to install a 100,000-horsepower Westinghouse plant, Grand Central and Pennsylvania railroad terminals, Luna Park, Coney Island, practically every amusement device is operated by electricity. Cut scene showing beating of slave.

INSTRUCTIONAL FILMS

An Unpatented Incubator.* Reel, 1; exchange, Gaumont. Remarks: Gaumont Pictorial Life. Alligator eggs, alligators hatching from eggs, soft and wriggly at first. "With the Fisher Folk," in historic Brittany, using cod's eggs for bait, a rich haul, preparing fish for packing, "Making a Chorus," awkward at first, initial lessons, finally ready for the footlights (cut final dance). "Touring Over There," villages of Turkestan, nations are dull and stolid, camels are beasts of burden, chief diet is millet, wooly turban headdress. Turkestanian turkey trots, etc.

Pathe Review, No. 110.* Reel, 1; exchange, Pathe. Remarks: "Yak, Gnu and Co." (slow-motion photography), scenes taken at the Zoo, yak comes from Himalayas, gives Grade A milk, gnu comes from Africa, untamed. "Sand, Speed, Smiles," scenes taken in Florida, strange shells on sand, racing in cars on beaches, "Auntie and the Girls," buying and trying on veils. Pathe color, picking olives.

Charles Urban's Movie Chat, No. 51.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights. Remarks: A

(*Continued on page 31*)

Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical film directory, which every subscriber has, pages 12 to 19 inclusive.

Arrow Film Company,
220 W. 42nd St., New York City

Beseler Educational Film Co.,
71 W. 23rd St., New York City

Community Motion Picture Service,
46 W. 24th St., New York City

Educational Films Corp. of America,
729 7th Avenue, New York City

Famous Players-Lasky Corp.,
729 7th Avenue, New York City

Federated Film Exchanges of America
806 S. Wabash Ave., Chicago, Ill.

Gaumont Film Company,
101 W. 42nd St., New York City

Kineto Company of America,
71 W. 23rd St., New York City

Metro Pictures Corp.,
1476 Broadway, New York City

National Exchanges, Inc.,
398 5th Avenue, New York City

National Non-Theatrical Motion Pictures, Inc.,
232 W. 38th St., New York City

Paramount
(See Famous Players-Lasky Corp.)

Pathé, Inc.,
1600 Broadway, New York City

Prizma, Inc.,
71 W. 23rd St., New York City

Realart Pictures Corp.,
130 W. 46th St., New York City

Robertson-Cole Distributing Corp.,
1600 Broadway, New York City

Select Pictures Corp.,
126 W. 46th St., New York City

States Rights
(Write to Producer)

Universal Film Exchange, Inc.,
1600 Broadway, New York City

KINEMA FILM SERVICE
808 SO. WABASH AVE. .... Chicago

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and Millions will want to see
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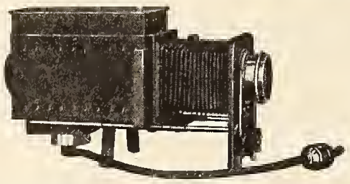

Bass will gladly prove to you the superiority of Spencer Delineascopes. Write at once for information you might desire. Special school and church discount.
WRITE NOW!
BASS CAMERA CO., Inc., 109 N. Dearborn St., Chicago, Ill.
P. S. Get the Bass Motion Picture Catalogue No. 5 immediately.

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FITZPATRICK & McELROY
202 So. State St., Chicago, Illinois

Preparation for College via Motion Pictures

(*Continued from page* 13)

A Discourse on Sight

The class had left the discussion of the eye behind many months since, but the "tall young man" replied with a clear, logical account of the travels of the thing we call sight, from the time it reaches the exterior of the eye until it makes its impression on the brain itself.

Next we found assembled a class in English literature. This time the first question was: "Is there someone who has never been in Scotland in the class?"

Every boy and every girl was standing beside a desk on the instant.

"Good. Then I will ask Miss Brown to describe a stroll through the Lake country, as Scott himself must have known it."

Visualizing Scotland's Lakes

The girl began, simply and exactly, to detail a presumed jaunt through the Scotch lake counties. She told of flowers beside the trail; she mentioned butterflies and bees, and spoke of stopping now and then to hearken to a lark, rising squarely from the herbage before her. She described the strand, the islands of the lakes, the boats. As she spoke there seemed to be before her definite recollections, one was inclined to say, rather than mere images.

Mr. Davis, smiling, led us back to his office. "Extremes are meeting now at Walnut Hills," he said. "The motion picture is helping teach the boys and the girls the newer and yet also the very old classics.

Every Pupil Aims toward a Higher Education

"Walnut Hills High School, it must be understood first of all, is a venture in education. It is a high school and a pre-high school—a school every one of whose pupils intends to continue his training or hers on through college.

"That definition preparation for college begins not simply in what is ordinarily called the D grade of the high school, but two years before—in what would be the B grade of the intermediate school. Thus boys and girls are brought into a new school at the youngest feasible age to begin bridging the chasm between high school and the lower school; and the younger the child when this chasm is bridged, the better always.

"In order to be admitted to the school, applicants must have averaged at least 85 per cent in all of their studies in the school work done before. This point settled, they are subjected to psychological tests, and they must pass in not less than 110 points to be enrolled in the first-year class.

A Balanced School Life

"Once in, the pupils have it brought home to them that school life consists of three equally important parts. There are the studies—the 'school work' in the usual sense—of course. Then we emphasize the need of a sound body for a sound mind, and so we insist that every pupil take physical exercise in the school gymnasium or under its instructors at least twice a week. Finally, we make these pupils understand that the world of school and college is only a stepping-stone to bigger activity in the world without, and so we encourage interest in outside affairs—in debates and athletic contests, in football games and baseball games and endless other things of the sort.

"We do believe, above all else, in visualization. Wherever feasible I insist that the teachers in my corps teach by visualization. We have a library of several thousand lantern slides, which we use when films are not available on the given subject for the motion camera; but visualization is accomplished best by action in the picture scheme, and so we use the motion picture whenever and wherever we can do so."

Dr. Davis starts his campaign of teaching the pupil who is fitted for college through the motion picture away down in the first-year classes of the school. Films portraying events in American history are available to the school—films prepared with every care for accuracy and strict adherence to facts—and these are shown the pupils of the beginner classes.

Classes Limited in Size

Classes are purposely kept small at Walnut Hills—twenty-five pupils are the maximum of a unit—so that the instructors may do their best with them. For the pictures several classes are massed in the school auditoriums, or in large classrooms.

History is taught throughout the six-year course, and the movie continues along in the curriculum, to visualize other forms of instruction. Medieval history, with its fascinating films of days when knighthood was in flower; history of the Renaissance, with its films of the days of the revival of learning; modern history; history, finally, of our own time, with the bona fide films of World War armadas and aerial fleets and battles—each, in turn, is projected before the history pupil's eyes.

Five different classrooms, along with the main auditorium, have been equipped to serve as motion-theatres, as the pupils call them. A class desiring a visualizing of its recent lessons is assigned the most convenient of these. Boy students qualify as operators, considering the caring for the lantern a matter for pride.

Films an Accepted Feature of Study, Not a Novelty

Discipline throughout performances is excellent. At Walnut Hills the children regard the pictures not only as a treat, but as an actual phase in the preparation for respective careers. Only the occasional turn of the leaf of some pad, where some child jots down notes of what is being shown, breaks the silence of the darkened room.

Film Is Stopped for Stills

"Motion-picture performances," Mr. Davis suggested, as he led anew to a room where such a performance was in progress, Dr. Newman demonstrating by means of the films some of the wonders of modern chemistry apropos to lessons of the week, "never are allowed to exceed forty-five minutes in length, lest the pupils tire and the effect be lost. This three-quarter-hour period must include all discussions, explanations made by the instructors, and so on. We have chosen an instrument which allows us to stop a film at any time and hold the picture on the screen, and thus points may be driven home and explanations made at great length at any time."

Arrangement is made with a local film exchange so that not less than three films will be delivered at the school each week, unless the authorities desire otherwise. Examination weeks, sometimes, when lessons are in review alone, only two, or one, or none, are desired. Then the quota so omitted is shifted to some other week, and pupils enjoy four, five, even six performances.

Method of Defraying Costs

The cost to the school for this film service comes to less than $120 a year. Schools wishing to use motion-picture service, in Cincinnati, may either receive from the Board of Education funds to the extent of one-half the amount needed, this deducted later from the regular appropriation for incidentals to teaching at that school, or may finance their own service and receive the appropriation entire. Mr. Davis prefers to use the latter fiscal method. He knows the lure of the motion picture.

On Fridays, when there are no lessons to interfere,

A New Medical Educational Film

"Intra Venous and Auto Hemic Therapy"

DESCRIBED and picturized under the direction of a leading specialist. It shows the latest approved methods of this practically new development in medical science.

Authoritative, Scientific, Instructional

This film was produced with its educational value and usage in view and has been shown before Medical Conventions and gatherings of prominent physicians, who have expressed their highest approval.

THE subject is of vast interest and educational value to medical colleges and universities having medical departments.

Write for terms and details to

John W. Semler

723 7th Avenue New York City
Robertson Cole Building
Telephone Bryant 1574

PROJECTION FACILITIES

This subject will be shown by appointment

there is a motion-picture performance—beg pardon; they call it a "picture show"— at Walnut Hills High School. Comedies, the very best dramas of all sorts, all manner of films which will entertain and will deliberately take children's minds from their studies, are shown. Parents may come, friends may come. Dr. Davis believes that the schoolhouse should be, as far as possible, a community center.

There are no passes; even the teachers pay the ten cents required for admission. Those dimes build dollars quickly, at the door, and those dollars very soon surpass all possible costs for the stated entertainment. There is always a surplus, and a student committee meeting with a committee from the faculty deals with this. All profit earned goes back into motion pictures, pictures that will help the first-year classes and other classes visualize the subjects which teachers so often find it very difficult to present in an interesting fashion. Pictures which will drive home the lessons behind certain celebrations of the school year—these pictures shown just in advance of these celebrations—are arranged for in their turn as well. Thus Armistice Day and Pilgrim Day and Decoration Day and the other holidays are preceded by appropriate films upon the screen.

These pictures always have first claim on the funds cleared by a given entertainment. But after they have been arranged for—and after money has been put aside to secure the next few programs of the silent drama—there is usually still a good-sized surplus. And then—well, then Dr. Davis reminds the committee from the faculty to remind the committee from the student body about Jack and Jill becoming potential dullards through too much of just learning alone. He suggests that "regular" features and comedies, pictures in which such notables as Mary Pickford and Marguerite Clarke and other screen idols star, are not at all bad choosing for the succeeding Friday. Being the principal, the joint committees can hardly ignore his suggestions, and so, per force, they adopt them then and there.

So the "entertaining films," as these are called by the pupils, to distinguish them from the films for school work pure and simple, are advertised about the school by placards, and then by word of mouth. The children come, the teachers come, mothers and other children come, and sometimes the fathers come. When, receipts all counted, plans are made to apportion from the residue money for such educational films as may be needed before the next entertainment, it is invariably discovered that, once more, there remains a surplus—and a goodly sized one—to be allotted then, without a single qualm of conscience, for still other costlier, better "entertainment films" for that next Friday, to produce still greater surplus in the end!

Visual Education for Colored People

A CHICAGO corporation stands unique as the first organization to promulgate the interests of visual education among the colored people of our country. The Pyramid Pictures Corporation, 443 S. Dearborn Street, Chicago, has produced three films that bring to the audience a true understanding of the accomplishments of this race. Prospects are that within a few months visual education among the colored folks will be fostered by an organization similar to the National Academy of Visual Instruction, and the Pyramid Pictures Corporation is assisting to bring about this beneficial condition.

"Our Far-Flung Banner," the stereoptical portrayal of a missionary trip around the world, was recently used by Rev. Carl Weist in a lecture delivered at New Rochelle, N. Y.

Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5 cents per word. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5) cents and send the amount with your advertisement. All advertisements of less than 30 words art accepted at the minimum charge which is for 30 words.

WANTED—NEW AND USED PRINTS IN GOOD condition; also negatives. All types of films except drama features. Ellis O. Jones, Forest Hills, N. Y.

FOR RENT—SMALL MODERN MOVING PICTURE theatre; completely equipped and ready for business; no competition within several miles. This is one of the best propositions in Chicago for the right party. T. P. Oster, 756 First National Bank Building.

ARTHUR WEIL—COMPLETE TITLE SERVICE, featuring TITLEGRAPH, especially for the educational, industrial and non-theatrical industries. Room 1807, 220 West 42nd Street, New York. Telephone Bryant 9048.

MOTION PICTURE MACHINES, FILM AND EQUIPment for sale or exchange. Bargain lists, covering everything for theatre or traveling shows, free. National Equipment Co., 409 West Michigan Street, Duluth, Minnesota.

BARGAINS—REBUILT EDISONS, SIMPLEX, POWER 5 and 6A projectors with mazda lamp equipment and motors. Special service to churches, schools and clubs. Entertainments furnished. Educational and scenic films for sale. Brinkman, 116 West 49th Street, New York City.

EDUCATIONAL FILMS COVERING A WIDE RANGE, for sale at remarkably reasonable prices. Historical, Literary, Entertainment, Patriotic, Geographical and Scenics. Single reels to seven reelers. New prints can be supplied when desired. Write us your needs. Ready now, "Hamlet," The Shakesperian Tragedy. Jawitz Pictures Corporation, 729 Seventh Avenue, New York City.

FOR SALE—A FINE SELECTION OF FEATURES, comedies, educationals, travelogues, always on hand at reasonable prices. Send for lists. Guaranty Pictures Co., 130 West 46th Street, New York.

1,500 REELS, FILMS—EDUCATIONAL, COMEDY, Travel, Dramatic, $3 to $12 each. Special low rental to churches, schools, lodges, private exhibitors; $395. Graphoscope Projector, fine condition, $175. Home Projector, $60. Ray, 326 Fifth Avenue, New York.

University of Wisconsin students are having a taste of studio life. Members of the Edwin Booth Dramatic Society have produced a six-reel comedy drama of university life which, with the exception of the photography, is entirely a student production. The film was shown last month at one of the Madison theatres.

Let Me Make Your

Religious or Educational Motion Pictures

or

Make Them Yourself
At My Modern Studios

With My Guidance and Co-operation Optional.

Every Necessary Equipment for Interior
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Director and Producer of Non-Theatrical Motion Pictures

Exclusive Release of the official 5-Reel Film, "How The Belgians Fought." Write for date and terms.

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BIBLICAL

Mary Magdalene
Judith and Colofernes
Samson and Delilah
The Prince of Israel
The Virgin of Babylon
Gospel Stories
A Palestine Pilgrimage
and
Several large productions
of Religious subjects.

RECREATIONAL

A Hoosier Romance
Vicar of Wakefield
The Melting Pot
Rumpelstiltskin
Snow White
Fantasma
The Littlest Rebel
and
More than one hundred
other good subjects.

Write for complete film catalogue

WORLD EDUCATIONAL PICTURES COMPANY
FILM BUILDING
804 S. Wabash Avenue, Chicago, Ill.

Films in the New York Schools

(*Continued from page* 10)

showing the play of the muscles. At the present time a film on athletics for girls is being made with the co-operation of a film producer and the Physical-Training Department.

Appropriate Civics Films Are Rare

The Civics Committee reports that it has not been able to make any notable progress. They viewed the films produced by one organization which attempts to handle the subject of civics. The committee was not impressed with these pictures for the purpose of the New York Schools for two reasons in particular. First, the photography was very poor. Second, the story was clearly intended for the man or child of foreign birth who has come to this country to live. Recently members of the Civics Committee had the privilege of seeing some short pieces of film by one of the news weeklies. Two of these pieces are valuable. Through the courtesy of a producer of films motion pictures of a courtroom scene and of a voting machine are now available. The committee investigated and found that while the Museum of Natural History had no slides which were available for use, if the committee would suggest subjects and provide photographs the museum would transform these photographs into slides for use. Under this arrangement the committee has had taken between thirty and forty different still photographs. These were taken in different high schools. These stills show the children co-operating with the government authorities in various civic activities. These pictures are available for use in the schools.

Some of the subjects covered thus far are: Courtroom Scene—Mock Trial (in real courtroom); Safety First; Fire Prevention; Teaching Children to Use the Voting Machine; Civic Beauty; Disposal of Waste: Street Cleaning Department, Park Department; and Public Provision for Recreation.

The Committee on English has reviewed a number of films, but finds a great scarcity of suitable material. Three films were tried out in the schools; two of them are good. The committee is continuing its search for more material.

Educational Films Are Supplementary Only

The Curriculum Committee would lay special emphasis upon the method it has adopted in using motion-picture films. Motion pictures are not intended as a substitute for the teacher. They are not intended to replace oral instruction. They are used exclusively to supplement the work the teacher now does in the classroom. They are intended as a tool to be placed in the hands of the teacher to secure more satisfactory pedagogic results. An outline of the subject-matter of the film is sent to the teacher in advance. The teacher is thus informed what the film will contain, and uses it to explain or emphasize the points which should be brought out.

Monthly meetings of the geography teachers have been held to view and discuss the films. These were arranged at the teachers' request. They pronounced them helpful.

In conclusion we would say that the use of films under the present plan is proving not only of definite value but educationally sound. The school people who have been using it give it their 100 per cent endorsement.

Two Unusual and High Class Travelogue Features

EDUCATIONAL, INTERESTING AND ENTERTAINING

"Sweden in Summer and Winter" 9 reels, produced by Scand. Film Central, Stockholm

"Sunlit Norway—The Land of the Midnight Sun" 9 reels, produced by Scand. Film Central, Christiania

Now Available for Churches, Educational and Welfare Institutions

Book these Films for a Special Entertainment. Special Musical Score of Scandinavian Melodies follow these programs. These Films take the spectator on a sight-seeing trip to Sweden or Norway that could not be duplicated in three months' actual traveling.

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- 87 come through the eye,
- 7 come through the ear,
- 3 come through touch,
- 2 come through smell,
- 1 comes through taste.

Sight registers 7 times as many mental impressions as the other four senses combined. Its importance is 29 times as great as the average importance of the other four. There are available 4 outstanding films which treat on this most important subject—SIGHT.

1. **"Through Life's Windows"** which is an analysis of the structure and operation of the eye,
2. **"Saving the Eyes of Youth"** which depicts a typical case and shows how blindness may be averted in infancy,
3. **"Childhood"** which treats of the eye diseases,
4. **"Opportunity"** which shows the opportunity which is open for education in the Sight-Saving Classe.

If you are interested in Public Health or Public Welfare, you cannot afford to be without these authoritative motion picture studies.

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Absolutely safe.

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Does God Approve?

(*Continued from page* 8)

timable value in forming stalwart, noble-charactered citizens. Guided by Christian brains and hearts moving pictures are destined to be a powerful ally in building the Kingdom of Christ, the reign of righteousness in the world.

Does God approve? Does He approve the pipe organ? Does God approve the hymn books, the violin? These are questions that past generations have had to ask and answer. Unquestionably God has approved the use of those accessories to worship which have aided men in their efforts to praise and serve their Maker. Placing God's seal and signature upon moving pictures will and does depend upon the spirit, the motive, the purpose of those who by them would advance His influence in the world where His children live.

Delivering Health by Truck

(*Continued from page* 11)

conducted the exhibitions, reflect interesting sidelights upon the work actually done. Only the more vital sentences of each paragraph are quoted.

> *Tuesday, May 3.*—Gave an entertainment in the afternoon after a basket picnic to a group of 490 people. Though it had rained in the morning and was cloudy in the afternoon the four schools and communities in that township turned out in large numbers. . . . The district nurse was present and asked all who had been exposed to tuberculosis to turn in their names for examination when Dr. Spruell came to Wake County for the tuberculosis clinic.
>
> *Thursday, May 5.*—Gave an entertainment in the evening at Auburn. It rained all afternoon and even at night, but when I reached Auburn church I found 350 people waiting for the long-promised moving-picture show.
>
> *Monday, May 9.*—Gave an entertainment at Woodsdale Hall in the evening to an audience of 495. . . . After the entertainment a number of ministers gave short talks thanking us for giving them help along health lines. . . . We visited two homes.
>
> *Saturday, May 14.*—Gave an entertainment at County Home School. There were about 500 present, and a large number of white friends attended the meeting. . . . $68 was raised for the new school building.

An average monthly attendance of six to eight thousand has been secured, and many more were desirous of seeing the films, but could not in some instances where only small buildings were available. This disadvantage is overcome in the summer, during pleasant weather, when the pictures are shown out-of-doors.

No charge is made for admittance, but usually the local committees sell refreshments to raise funds for the improvement of school or church grounds, to provide sanitary drinking cups, etc.

This service has been productive of such good results that it is planned to extend it this year, using two units in the same manner.

Two new automobile trucks, completely equipped for the transportation and showing of moving pictures, have been provided for the Bureau of Commercial Economics, Washington, D. C., by a group of Americans, Englishmen, and Japanese. One truck will operate throughout Japan, including Formosa; the other will touch at Vladivostok, Harbin, Dalny, Port Arthur, Seoul, and intermediate points. The exhibitions are to be without charge, and industrial, agricultural, sanitational, and scenic films will be screened. The films selected for this service are being forwarded to the Japan studio of the Bureau, where the titles and subtitles will be translated into Japanese and the prints inserted.

Gossip-Gathering Along Film Boulevard

THE MONTH of July marked Charles Urban's (Kineto) twenty-fifth year in the motion-picture industry, and all of this time has been devoted exclusively to the production of instructional films rather than theatrical pictures. In 1898 Mr. Urban took the first instructional picture ever made—an English training ship off Portsmouth.

Kinekrom, one of Kineto's most recent developments, has been delayed in introduction because of the manufacture of special projectors for screening these color films. The new machines will also project in monotone and in black and white. In October a large force of cameramen is to be sent out to gather pictures in natural colors.

The Spirograph, another achievement of Mr. Urban's, is now receiving its final touches. This 11-pound projector handles film in the form of a flat, spiral disc, and is easily operated and safe from fire. A factory for the manufacture of Spirographs is being erected at Irvington-on-Hudson, New York.

* * * * * * * *

The Rothacker Film Manufacturing Company announces that two films have recently been produced by them for O. W. Richardson & Company, wholesale and retail furniture dealers of Chicago. "Making the Home Attractive," the retail film, portrays the Richardson store and various departments, and the wholesale picture, "The Stock and Service Back of O. W. Richardson & Company's Catalog," shows how ably the concern is equipped to render the highest type of service. Rothacker has also completed "Wealth from Waste," a film that accomplishes two ends: gives the stockholders of the Orfic Gasoline Production Company a definite report as to progress made since the company's inception, and helps prospective stockholders in the Finco Gasoline Production Company, a subsidiary, to comprehend more thoroughly the gas-reclamation industry.

* * * * * * * *

The industrial life of the nation forms the background for a novel series of pictures just announced by Educational Films. They are made from stories by and under the direction of Rufus Steele, Saturday Evening Post staff writer on industrial questions. While the pictures are made primarily for their audience appeal and their entertainment value, it is expected that their effect will be to create better Americans and to do much to end industrial unrest.

"The Kick Back" and "The Big Idea" are the first of the series. The former has one of the biggest shipbuilding plants as its background and the latter is set in a huge New England shoe factory. An idea of the pictures can be gained from "The Kick Back," which tells the story of a workman who resents the introduction of modern machinery into the factory where he is working, and then follows an unusual series of events that makes him realize how completely his whole life is bound up in machinery.

* * * * * * * *

Jules Verne's idea of "Around the World in Eighty Days" has been adapted by the Community Motion Picture Bureau, Inc., and is used in a series of eighty films entitled "Around the World in Eighty Reels." Thus it is now made possible for everyone to take a genuinely educational trip around the world with none of the discomforts of traveling. Each reel covers thirty minutes' time, and releases are made for one or more each week to suit the purposes of the institution or user.

* * * * * * * *

National Non-Theatrical Motion Pictures, Inc., announces that it has secured distribution rights for a number of pictures taken of the animals at the Bronx Park Zoo, New York. The zoo is under the jurisdiction of the New York Zoological Society, and E. R. Sanborn, who is preparing the films, is the official photographer for the Society. Animal subjects of films now ready for release include: elephant, hippopotamus, musk ox, black bear, zebra, deer, opossum, alligator, python, ostrich, owl, water fowl, penguin, land fowl, rhinoceros, polar bear, giraffe, camel, wart hog, monkey, rabbit, giant tortoise, marsh spider, parrot, raven, screamer, and guinea hen.

The same organization recently completed an industrial film for the Great Northern Paper Company, in which the process of lumbering is traced from the time the trackers mark the trees to be cut to the day when the inspected lumber is stored for shipment.

Morris Less, Indianapolis, has been chosen to manage the Indianapolis exchange of National Non-Theatrical Motion Pictures, Inc., and announcement is also made that this concern has secured distribution rights for the private film collection of Col. William N. Selig, the library of the Travel Film Company, and the Peters film library. Courses in ethnology, biology, civics, engineering, and other subjects are included in this group of films.

* * * * * * * *

An ambitious film of recent production, covering a wide range of purposes, is the five-reel educational and literary drama "A Man There Was," from the notable poem by Henrik Ibsen entitled "Targi Viking." Although this selection is advocated for use in conjunction with instruction in literary courses, it also embraces a strong dramatic and entertaining theme. Following ideas in the poem it includes many situations of a maritime character. Its marine views have been depicted with marvelous fidelity to nature and are valuable for geographical courses. Radiosoul Films, Inc., of New York City, are the producers of the picture.

* * * * * * * *

World Educational Pictures Company, formerly Educational Pictures Company, is now located in its new headquarters, 804 South Wabash Avenue, Chicago. Many of the latest dramas, and juvenile and religious films, are being booked by this concern.

* * * * * * * *

Joseph A. Eliason, producer of Supreme Pictures, recently filmed a pageant staged by several hundred clubs of the California Federation of Women's Clubs. The picture, entitled "Womanhood," is a remarkable production for use in national club work, and arrangements have been made to exhibit it through the federated women's clubs of other states.

* * * * * * * *

"Saving the Eyes of Youth," "Childhood," and "Opportunity," a series of three films treating on blindness and the care of the eyes, has been produced by the Worcester Film Corporation for the National Committee for the Prevention of Blindness.

* * * * * * * *

"In the Public Eye" is the title of a unique booklet published by the Standard Slide Corporation, 209 W. 48th Street, New York. In this are shown facsimiles of slides advertising "everything from automobiles to zwieback," good advice as to the choice and circulation of slides, and other features. "In the Public Eye" is distributed without cost to advertising men.

* * * * * * * *

Albrecht Jensen, formerly in charge of medical-massage clinics at the Polyclinic Hospital, New York City, has produced "Massages and Exercises Combined," a one-reel picture illustrating his new theory of practical exercises. The subtitles supply information to supplement the practical demonstrations, and the course is de-

SPECIAL ANNOUNCEMENT

Jack MacCullough Studios **The New Era Films, Inc.**

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Have associated themselves for the purpose of ***Producing*** and ***Distributing*** a carefully selected class of Motion Pictures especially adapted for the non-theatrical field. The first release under this new arrangement will be ten single reel fairy pictures: Jack and the Beanstalk, Goldie Locks and the Three Bears, Red Riding Hood, Billy's Baby, Wash Day Jingles, etc. We are also preparing for early release a group of ten Screen Sermonettes, also special film trailers on Go-to-Church Campaign, Building Up Prayer Meetings and Reviving the Family Altar. Plans for extensive production and distribution will be announced later. We are equipped to film activities of Religious and Educational Institutions at short notice.

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Mirroroid Motion Picture Screens to Suit Every Pocketbook and Every Purpose—25c to $1.00 per sq. ft.

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scribed as applicable to man, woman, or child. A special textbook has been prepared for use with the film if desired. Distribution is being handled by the producer, Albrecht Jensen, Box 73, General Post Office, New York City.

* * * * * * * *

New Era Films, Inc., and Jack MacCullough Studios, both of Chicago, announce that they have completed an affiliation of their interests, with the object of producing and distributing non-theatrical films in the most efficient and satisfactory manner. Plans for enlarged production and wider distribution will be announced later.

* * * * * * * *

A novel lecture program has been evolved by the Victor Animatograph Company, Davenport. The lectures of famous orators are to be prepared for use by any local speaker, and will be accompanied by slides illustrating the text, so that the only element lacking will be the personality of the orator himself. William Jennings Bryan's latest lecture, "Back to God," has been prepared in this way, and the ninety hand-colored slides used in conjunction with the lecture make the entire program extremely pleasing.

The Extent of Visual Instruction in the Public Schools of the Larger Cities

(*Continued from page* 15)

blies and parents' meetings. Pictures are used in the grammar grades, in nature study, geography, and physics, and the principals supervise the exhibitions. The schools raise funds to defray all expenses.

Richmond: Films are used in the geography and science classes, states Richmond. The assistant superintendent manages all film activities, the schools raise their own expense money, and films are rented from "various sources."

St. Paul: This terse report informs us only that films are shown in the high schools.

Salt Lake City: This is the second of the trio of more important American cities that is now "outside, looking in" in regard to visual education.

San Antonio: Films are projected for school assemblies at San Antonio. The principals use funds raised by their schools to continue the work, and films are rented from the state university and from local exchanges.

San Francisco: Practically all films are instructive, and these are shown before the grammar grades in history, civics, geography, literature, and nature study. The Bureau of Visual Education conducts the work, with a definite plan for the development of visual education in the system, and films are rented from the state university and from industrial sources.

Schenectady: Community gatherings are included in the film service of the Schenectady schools. The classwork of the grammar grades is supplemented by film showings, which are supervised by the principals and are paid for by an appropriation. Pictures are rented and borrowed from industrial sources.

Spokane: Classroom work is assisted "somewhat" by the showing of films in Spokane schools. Principals superintend all film activities, the schools raise their own funds, and pictures are rented from industrial sources.

Springfield, Mass.: The science classes seem to make best use of films, states this report. Principals conduct the film work of the Springfield schools, aided by an appropriation.

Syracuse: In the Syracuse schools the upper grades use films in geography and history. The superintendent and principals oversee all visual-education work, with no definite plan as regards revenue for expenses, and films are secured from the Educational Department of New York State.

Tacoma: The grammar grades in geography, history, and English have supplementary film showings in the Tacoma schools. The superintendent and principals supervise the work, and the schools raise the money.

Washington, D. C.: Grade schools benefit by visual education in Washington. The funds are provided by the schools, and films are bought.

Wilmington: And here is the third of the three important cities—Erie, Salt Lake City, Wilmington—that have not been convinced by the writing on the wall.

Worcester: At present Worcester is showing films only before school assemblies and not in classwork. In each case the school principal supervises the visual instruction.

A lecture entitled "The String of Beads" was presented recently in Wilmington, Delaware, by Frank Schoonover, artist. Mr. Schoonover, who has been made a member of the Ojibwa tribe of Indians, in this lecture showed an unusual collection of slides dealing with tribe life as he had experienced it while living with the Ojibwa tribe south of James Bay, in Canada.

A Portable Projector of Remarkable Simplicity

Any one can operate

STRONG AS YOUR NATION
National
N P
Above All

EXCLUSIVE FEATURES

- Cool machine, no heat in case
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- Single silent chain drives reels and intermittent
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- Swings out of case to thread
- Clutch release from motor for hand drive

NATIONAL ← Perfected Portable PROJECTOR

This machine will project any standard film with safety

SCREEN YOUR FILM WITH A NATIONAL

Science has perfected, skill has manufactured, time and ample resources have made available to you this PERFECTED portable projector that produces the *sharp, clear, large* pictures of the professional machine with strength, endurance and dependability never before found in a portable projector.

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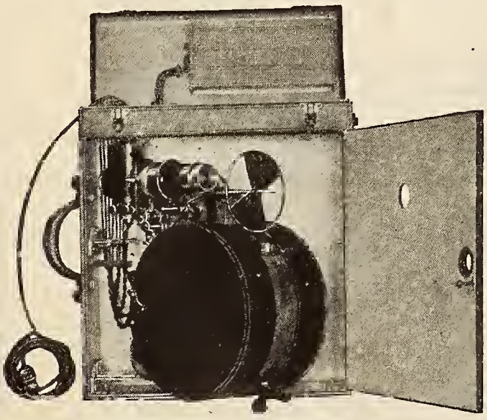

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NATIONAL PROJECTOR & FILM CORP. of America

General Office, 1029 So. Wabash Ave., Chicago
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Slide Buyers' Guide

At Last
Lantern Slides
on FILM Rolls
Non-Inflammable
Weight of 100 Slides, 3 Oz.

Equal in results to FINE GLASS SLIDES.

USABLE on ordinary stereopticon by means of the Touriscope attachment.

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STANDARD GOLD TYPEWRITER SLIDE

TYPE YOUR MESSAGE ON THE SCREEN!

Slip the Standard gelatine slide into your typewriter—and type!

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Send $2 for a box of 50 or 10c for Sample

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Write for information on our

Lantern Slides, plain, toned or colored, from negatives or any form of copy. Technical Photography

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2063 East Fourth St. CLEVELAND, OHIO

Using Instructional Slides
in Club, Church and School

If you cannot find slides for your special needs write our Service Department.

The Ad Slide in the Schoolroom

JAMES N. EMERY

Supervising Principal, Potter District, Pawtucket, R. I.

THE AD slide, so-called, has its place in theatrical and straight advertising work fairly well developed. How far its legitimate use may be carried to the schoolroom is a delicate and somewhat debatable point. Many leading educators take the view that the child in the public schools should be carefully, even jealously, guarded from all solicitation, and that nothing which savors of the nature of advertising should be exhibited to school children.

The schoolroom, nearly all school men will agree, is no place for advertising any product. It is highly unfair that any class or group of merchandise should receive official backing and should be allowed to make its appeal to exceptionally impressionable minds, endorsed by the sanction of constituted authority.

Certain Advertising Is Appropriate

And on the other hand there is advertising of a legitimate sort which may fairly be put before the minds of school children. The home is reached, directly or indirectly, through the child. The great movements for the relief of humanity may properly make their appeal through the school to the home, and a very effective means of reaching the school may be the ad slide.

There is a certain amount of local advertising, likewise, which may properly appear upon the school screen. We do not hesitate to announce coming events directly or indirectly connected with the school, such as gatherings of the Mothers' Clubs, baseball games, Boy Scout activities, entertainments to be held in the school hall, our own moving-picture entertainments, and any general notices it is desired to have reach the home. All these we find it possible to announce quickly and easily on the screen by means of the transparent gelatin slide, made on the typewriter, and indeed in general we find them preferable to mention of these events from the stage.

Slides Are Better Than Verbal Notices

It is my own impression that such notices carry their message to the gathering with more telling effect in this way than if read by a speaker. It is common psychology that the eye gathers an appeal far more effectively than the ear. The time saved is likewise of some importance, and the message may be repeated again and again without becoming such a bore as does an oft-repeated verbal message.

The various civic campaigns, such as the selling of Christmas Seals, Chinese, Near East, and European relief, and the like, may be legitimately advertised in the schoolroom, and it would be well worth while for the publicity directors of such drives to have a few additional slides made and distributed freely to all schools that have a stereopticon. The War Saving Stamps organization had a number of effective slides emphasizing thrift and the purchase of Thrift Stamps, which we find even now decidedly useful for the thrift lesson they teach.

In our school moving-picture gatherings we find a slide or two at the beginning extremely useful, even for the prosaic purpose of striking the arc and putting a light upon the screen before the picture starts. The few seconds can serve a useful purpose, besides getting ready, in calling attention to such matters as we wish to bring before the pupils.

We have found the gelatin announcement slides likewise valuable for special propaganda of our own. Several slides devoted to "Health Hints" emphasize the value of certain health habits. A sample follows:

> HEALTH HINTS
>
> Every growing boy or girl should get ten hours' sleep every night.
>
> Are you getting enough sleep?
>
> ---
>
> Remember to wash your hands before every meal.

Similar ones, emphasizing the dangers of the street and urging Safety First, we use at frequent intervals. The time taken to show these is trifling, but the impression conveyed is fairly vivid.

At a May meeting of the Rock Island chapter of the American Society for Steel Treating, Prof. H. F. Moore, University of Illinois, addressed the members on the topic "Fatigue of Metals," the discussion being illustrated by slides and motion pictures.

Illustrated lecture charts and moving pictures were used in conducting a community meeting held at Waco, Texas. The important question of dairy farming was discussed, and the pictures were extremely valuable in demonstrating the remarks of the speaker.

At the fourth annual Wisconsin Industrial Conference, held at Appleton, John A. Hoeveler, electrical engineer of the Industrial Commission of Wisconsin, delivered an illustrated lecture on the subject of industrial lighting. Color as an important aid to vision was demonstrated by the use of slides.

A series of stereopticon lectures was recently given at Oak Park, Illinois, by Rev. Merwin A. Stone. The topics covered were: "From Paris to Rome"; "Egypt: the Land of Pyramids, or the Background of Ancient History," and "India, the Kohinoor of Asia: Her Lights and Shadows."

G. R. Gorton, horticultural commissioner of San Diego County, California, during May addressed a San Diego audience on "Insect Enemies of Garden and Orchard and Their Control," using slides to illustrate his talk.

T. A. Sequeland, a colonel in the intelligence department of the American General Staff in France and Germany, recently presented his illustrated lecture "Sidelights on the German Military and Naval Intelligence System" before the Dumaresq Spencer post of the American Legion, Highland Park, Ill. The illustrations included a series of films photographed during the war by the enemy and later captured by the Allies, a series which is probably not duplicated in this country.

Slide Buyers' Guide

Joseph Hawkes
147 West 42nd Street NEW YORK

America's Leading Specialist
in
Made To Order Slides

MY EXPERIENCE RANGES FROM SLIDES FOR AN ENTIRE GEOGRAPHICAL EXPEDITION TO AN INDUSTRIAL PRODUCT.

Let's Make a Slide of It!
THAT PHOTO THAT SCENE
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ANYTHING
Reproduced on Slides, perfectly, artistically, promptly and economically.
CAREFUL HAND COLORING A SPECIALTY
SAM LEON & BRO.
Makers of Hi-Art Durable Lantern Slides for every purpose.
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Send Stamp for "A Little Talk" by Thomas Bedding.

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TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES
50 RADIO MAT SLIDES $2.
Accept no Substitute.
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A MAZDA BALOPTICON
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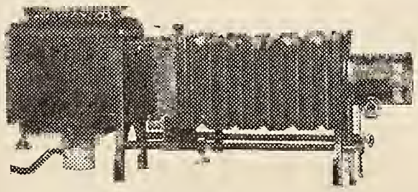
Complete Line of Stereopticon Lanterns, Slides and Supplies
Slides and Lectures in great variety, loaned and Sold



Write for descriptive literature.

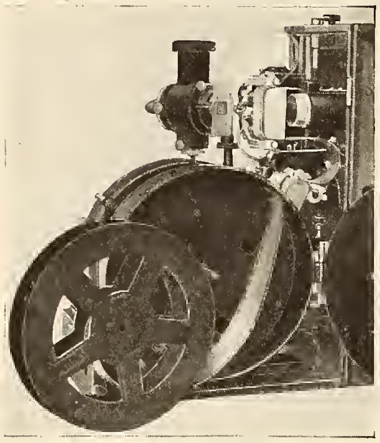
Send for our prices on The ACME PORTABLE MOVIE

Agency for Underwood Lecture Slides now owned by Keystone View Company
Geo. W. Bond Slide Company, 4 East Lake St. Chicago, Ill.

The Universal Portable Projector

Is the machine you have been looking for

"The Universal Educator"



Uses Standard Film

Absolutely Safe and Durable

Hand or Motor Drive and Reverse

Runs Forward and Backward

Operates from any light socket or storage battery

Illustration above shows the machine with both doors wide open, showing accessibility of entire mechanism. When in operation, doors of case are closed.

The Universal is a small, light, compact, handy, portable projector of the suit case type, but embodying the very latest and best projection and mechanical principles, insuring clear, flickerless, brilliant motion pictures for the home, church, school and industries.

Do not invest in a projector until you have found out more about the Universal. A postal card requesting further information places you under no obligation.

Universal Machine & Tool Corp.

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We can't make all the projectors, so we only make the best.

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There are screens and screens—but it is the difference indicated which has made possible our tremendous success in the Church and School.

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World's Largest Producers of Motion Picture Screens.

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A practicable, usable, standard treatise for both the professional cinematographer and those without experience. About 500 pages—400 pages of text and 100 pages of illustrations—by **New York Institute of Photography.**

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Dealer's terms on request.

"Power of the Press" in Education

(*Continued from page 12*)

War" was the caption on the title preceding this part of the picture. A picture of the 69th New York Regiment preparing to enter service was inserted. The regiment is shown marching down Broadway between lanes of patriotic citizens, and much enthusiasm is displayed as Old Glory is carried right up to the camera. This picture was followed by titles calling attention to the fact that the success of the draft law was mainly due to publicity, or printing.

Other scenes to arouse interest were those taken of the Liberty Bond sales in New York. These scenes were followed by titles stating that the Liberty Bonds were the product of the printing press and that publicity, or printing, was the chief means of arousing a desire for their purchase.

After the "shooting" of all the scenes came the matter of selecting the size of the film (standard or safety standard), the standard size being decided upon. The standard film is used in most schools, colleges, and universities, and is invariably used in the theatres.

Although over a thousand feet of film was used in taking the picture, including titles, a careful editing reduced the footage to 600 feet, or about fifteen minutes of running time on an ordinary projector. In the opinion of the writer, fifteen minutes of running time is the desirable period in which to project a purely advertising film. Less than this amount of time hardly suffices to tell the story; more is likely to prove tiresome to the audience, which is usually composed of business men to whom time is a valuable asset.

As the increased cost is slight, the positive prints for distribution were made on slow-burning film. This type of film lessens to almost nothing the risk from fire and often permits the film's being shown in buildings not especially adapted to motion-picture projection.

The distribution and showing of "The Power of the Press in Education" has been handled on the non-payment plan, requests for the film being constantly received from schools, colleges, universities, libraries, and welfare bodies. In the four years since the production of "The Power of the Press in Education" it is estimated that it has been viewed by about 1,000,000 persons. Five positive reels are being distributed. No charge for the use of the film is made to responsible parties or individuals, but transportation is usually paid by those desiring to show the film.

The illustrations used in connection with this article are taken from actual scenes shown in the film.

As other methods of advertising the idea of installing printing in the schools have been used, it is impossible to estimate the actual advertising value of the motion-picture, but that it has played an important part in selling printing equipments to schools cannot successfully be denied.

Course in Film Production at Columbia

COLUMBIA UNIVERSITY announces the institution of a course in the production of moving pictures, classes to start in September. Aside from necessary theory the course will include the technique of the director, cameraman, and editor in producing all types of films, and a one-reel picture will be made by the class under the supervision of the instructor. Talks by experts in the field and visits to motion-picture laboratories are included in the course.

The element of organization co-operation is not lacking in community service in Iowa, for at a film showing in Harlan last month the Shelby County Farm Bureau, the Federated Clubs of Harlan, and the Red Cross

BOOKING SOLIDLY

The beautiful new film version of the "Exodus" in three reels, entitled

"OUT OF THE HOUSE OF BONDAGE"

The quick response to our first advertisement indicates that the picture will eclipse the record run of any film ever offered to the non-theatrical world.

Critics unanimously pronounce the picture as being historically correct and delicately reverent.

Appropriate for Sunday as well as week-day use.

Arrange now for exhibition date in your church, school or community center.

LYCEUM FILM BUREAU, 118 N. La Salle St., Chicago, Ill.

worked together to make the attendance large. The film shown was "Out of the Shadows," a portrayal of the danger of tuberculosis infection to children using the milk of tubercular cows. The significance of this film is revealed in the fact, found in the records of the New York City Hospital, that out of 70 cases of surgical tuberculosis 41 were the result of infection from cattle.

Instructional Films and Where to Get Them

(*Continued from page* 19)

fishing contest in Alsace, girls in national costumes, working on farms; scenes showing the proper way of handling birds and other animals at the zoo; Montserrat, Spain, old chapels and monasteries; scientific experiment with fire-foam.

Basse Terre.* Reel, 1; producer, Post Travel Film Co.; exchange, Beseler Educational Film Co. Remarks: Basse Terre, Gaudeloupe, French West India Islands, old picturesque streets and buildings, native Guadeloupe troops, century-old bridge, market place, old gin mill, etc.

Roseau.* Reel, 1; producer, Post Travel Film Co.; exchange, Beseler Educational Film Co. Remarks: Dominica, British West Indies, Roseau, its chief town, market place, clothes washed in river and dried on rocks, Botanic Gardens, innumerable kinds of palms, the screw pine, sausage tree, calabash tree, etc.

Spanish Children.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp. Remarks: Boys riding on donkey and cow, how real children come to market, riding on a burro, children of Dons and Hidalgos, coiffures, tortoise-shell combs, dancing with castanets. Cut scenes of goat nursing a baby.

Japan.* Reel, 1; producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Life and transformation of caterpillars, moths and butterflies. Eggs of lepidoptera, caterpillar of vanesso feeding on nettle; to avoid accidental fall, many caterpillars carry a thread from the mouth to the food plant, reclimbing this thread after a fall; clothes-moth in tube made from remnants of destroyed cloth, caterpillar of the large thorn moth, when resting exactly resemble a twig, caterpillar of the elephant-hawk moth, caterpillar of private-hawk moth, caterpillar feeding on leaf, caterpillar, larvae and chrysalis of the hornet moth, peacock caterpillar changing to the chrysalis; Camerwell Beauty butterfly, the emergence of the peacock butterfly from the chrysalis, the wing developing, the curious "Battledore" scales, which occur only in the male of blue butterflies, function is a mystery, eye of butterfly, head of a butterfly—the clubbed antennae and spiral tongue, common white butterfly, moths imitate tree-bark to make themselves less conspicuous, the emergence of the tortoise-shell butterfly, "peacocks" emerging from the breeding cages; liberating hundreds of harmless butterflies for ornamental purposes.

Rodents.* Reel, 1; producer and exchange, Pathe. Remarks: Habits of rabbits, mink and tree squirrel, different kinds of squirrels, prairie dog, marmot, woodchuck.

Charles Urban's Movie Chat, No. 49.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights. Remarks: Cape Cod, cranberry growing, snap scoop used in picking cranberries, a new invention; Place l'Opera on Armistice Day; Place de la Concorde; edible terrapins, eggs hatched in moss; tapping Vermont trees for maple sugar; Port Said, crafts; Barrage near Cairo, camel principal means of transport, crude irrigation systems, power wheels driven by oxen, Mokattan Hill, Cairo ruins; Venus fly-trap, plant of North Carolina. Cut views of partly absorbed fly in fly-trap.

Pathe Review, No. 109.* Reel, 1; producer and exchange, Pathe. Remarks: The Dawn of a Miracle, making of radium from carnotite ore, thirty carloads of ore required to make one gram of radium; the Door That Has No Lock, Hy Myers' Travelaughs; Port of New York, admitting all new-comers, Italian, Syrian, South Americans, etc.; the swish-swish dance, Novagraph, skirt dance introduced in Greenwich Village Follies; lilies of Japan, Pathecolor, unfolding of different varieties of lilies.

Pathe News, No. 48.* Reel, 1; producer and exchange, Pathe. Remarks: Ray A. Haynes, Prohibition Commissioner; Lincoln, Neb., Gen. Pershing; Paris, homage paid to unknown soldier, Arc de Triomphe, Suresnes Cemetery; Oteen, N. C., hospital for nurses disabled in war, glimpses of their work at the front; Dalton, Ohio, $2,000 pipe of Austrian Emperor; Cambridge, Eng., honors Prince of Wales; Epsom, Eng., Derby of 1921, scenes before the races; Colorado refugees from flooded districts.

Above the Clouds.* Reel, 1; producer and exchange, Educational Films Corp. of America. Remarks: Slipping and sliding above the clouds in the Canadian Rockies, grease on the face prevents sunburn, sleeping in the snow, bathing in icy water, climbing a precipice, on a glacier, each layer of snow and ice represents a year's growth, arches of ice, seracs and pinnacles,

NOW—

MR. NON-THEATRICAL FILM USER:—Send in your ORDER EARLY so that you can SECURE the SUBJECTS on the DATES DESIRED.

We can supply you films from 1 to 8 reels in length

New List Gladly Mailed on Request

LEA BEL COMPANY

LEA BEL

804-806 S. Wabash Ave. CHICAGO, ILLINOIS

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Practically all trouble in the projection room and on the screen can be traced directly to lack of proper projection knowledge.

Over 10,000 satisfied theatre managers and projectionists swear by Richardson's Handbook because it solves their projection troubles. It furnishes the necessary "Know-how."

Richardson's Handbook is vital to every projector-equipped institution. It contains 700 pages of fully illustrated and interestingly written projection information. Now in its third edition. Order at once. $4.00 per copy.

More Richardson Handbooks sold in 1920 than in any previous year.

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Publishers of *Moving Picture World*

"Massage and Exercises Combined"
A New Motion Picture Showing a **PERMANENT**
PHYSICAL CULTURE COURSE
For Men, Women and Children
Also Gives Deep Breathing Exercises
Most Efficient Physical Culture Course Known to Science
Each exercise carefully demonstrated several times by author and little girl (10 years old), separately
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FILMS FOR SALE
New and Used Prints **Reasonable Prices**
Give number of Reels wanted, and mail us this Coupon for Information.
FILM LIBRARY SERVICE
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Film Library Service, 67 West 44th St., New York.
Gentlemen: Please send me information and description of:

.... Reels of English Literature
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.... Reels of Health
.... Reels of Religion
.... Reels of Science
.... Reels of Features
.... Reels of Comedies
.... Reels of Scenics
.... Reels on ....
.... Reels on ....
.... Total number of reels

Name ....
Address ....

CHURCHES
Our good clean character building films
WILL Increase attendance.
Win souls to Christ.
Strengthen your budget.
Build up your membership.
Book your films now for the Fall and Winter.

SCHOOLS
We have films for either class room or recreational purposes.
A few subjects taken from our library.

THE COURTSHIP OF MYLES STANDISH	6	Reels
THE STREAM OF LIFE . . .	6	"
THE GREAT MIRACLE	6	"
SATAN'S SCHEME	6	"
THE CHOSEN PRINCE	8	"
PARENTAGE	7	"
THE PROBLEMS OF PINHOLE PARISH	6	"
A TRIP THROUGH CHINA . . .	5	"
LITTLE JIMMY'S PRAYER . . .	2	"
AFTER THE FALL	4	"

Our Movie Hymns and Screen Sermonettes are especially suitable for Sunday night services. Several subjects now available. Get our catalog—It is free.
Projector, Screen and Operator furnished.

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DES MOINES, IOWA

cracks of ice a hundred feet deep, crevasses two hundred feet deep, cloud effects, five-mile slide down the mountain.

Liberated Jerusalem.* Reel, 1; producer, Burton Holmes; exchange, Paramount. Remarks: New route to Jerusalem by way of Cairo, snow-white sleeping cars, Ludd, war-built railway touches line from Jaffa to Jerusalem, Israelite father, black Tripoli troopers, Tommies from England, Yankee travelers, gates of Zion, in 1898 breach was made in wall by Germans for their warlord, Greek priests from India, Jews, Turkish taxi, camions of Canaan, Mt. Scopus Cemetery for dead of Allenby's troops, the Oeta now capital of liberated Jerusalem, British garrison on church parade, headquarters for British military, Col. Storrs.

Kinogram, No. 2049.* Reel, 1; producer, First National; exchange, Educational Films Corp. of America. Remarks: Pres. Harding welcomes world heroes at White House, heroes from Cantigny, St. Mihiel, etc.; Poughkeepsie Collegiate race; Reno horse race; Dempsey in training, playing golf, George Low; Tucson, Ariz., mission school, Papagos Indians; outdoor class; Warsaw, Poland, Polish war cross awarded to heroes, Marshal Pilsudski; Vice-Pres. Coolidge reviews 125,000 Sunday-school children in Prospect Park, Mayor Hylan, Jim Rice; Pueblo, Colo., flood scenes; Admiral Sims; Paul Herzel painting at the zoo; Babe Ruth; A. D. Lasker; Garden City, golf tournament, Anderson drives Sec. Weeks; Carnegie's widow receives degree.

Kinogram, No. 2050.* Reel, 1; producer, First National; exchange, Educational Films Corp. of America. Remarks: England bestows degrees upon Prince of Wales and Admiral Sims, Prince of Wales inspects guard of honor; girl athletes in Cambridge potato race; Col. Galbraith funeral procession, 147th Infantry; St. Cloud, France, tennis stars at play, Tilden, Mlle. Lenglen, winner, Molla Bjurstedt Mallory; Long Beach, elephants in the surf; Epsom Downs, England, famous derby, Prince of Wales, Duke of York, Prince Henry; Poughkeepsie, daisy-chain fete at Vassar; France honors our dead at Paris, Hugh C. Wallace, Suresnes Cemetery, Marshal Petain; 'Frisco Bay, riding the waves in canoes; Carpentier, practice bout; cut all views of dancing.

Kinograms, No. 2051.* Reel, 1; producer, First National; exchange, Educational Films Corp. of America. Remarks: Washington, D. C., graduating nurses at Walter Reed hospital receive diplomas; New York City, Madison Square Garden swimming pool; near Chateau Thierry, Indian prince visits Quentin Roosevelt's grave; Los Angeles, Cal., dog show; Chicago firemen in fire tug show; Polo Ground, N. Y., Ruth's 23d home run; Oxford, Eng., college crew in training; Paris, baby

Industrial Motion Pictures

Mr. Eugene Roder, one of the pioneers of the business-film field, announces the organization of his new company, which will specialize on the making of educational, industrial and advertising motion pictures, called the

Roder-Cowen Service Corporation

Gertrude F. Cowen, the associate of Mr. Roder, brings a wealth of experience gained in literary and editorial work, in addition to a solid business training secured in the musical managerial field, in which Mrs. Cowen has made a splendid reputation for herself and the artists under her guidance.

Among the valued organizations we are now serving are:—

Warner Brothers Company
Westinghouse Lamp Company
National Tuberculosis Association
Corning Glass Works
American Chain Co. "Weed Chains"

Give us the opportunity to estimate on your next picture. Write to-day

Roder-Cowen Service Corporation.

PRODUCERS OF EDUCATIONAL
INDUSTRIAL & ADVERTISING
MOTION PICTURES
417 Fifth Avenue New York City
Telephone Vanderbilt 10362

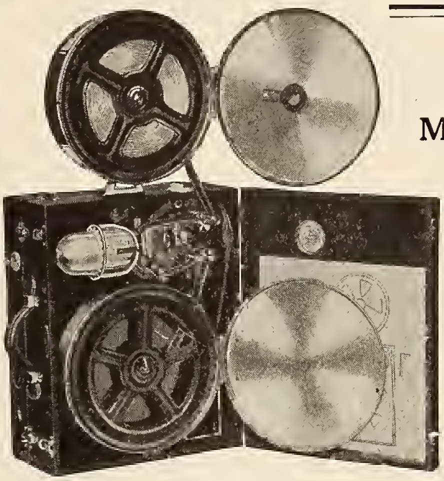
yacht racing latest sport; Philadelphia, honoring Old Glory and Betsy Ross; Washington, D. C., kiddies of League players follow in fathers' footsteps; Chester, Pa., General Pershing awarded college degree at Penn. Military Academy.

International News, No. 49.* Reel, 1; exchange, Universal. Remarks: Princeton classes in annual reunion; Seattle, Wash., hydro-electric plant rivals Niagara, 1,197 feet high, 20 feet higher than Niagara, hauls trains over Rocky Mt.; Denver, Colo., convention of American Federation of Labor; Chicago, star college athletic champions in national track meet; New York City, Mrs. W. R. Hearst entertains wounded soldiers; Broadmoor, Colo., western rough riders provide rodeo thrills; Devon, Eng., Prince of Wales visits cattle country; London, King and Queen at opening of New London Bridge; Washington, D. C., Cuban polo team wins first Pan-American match; New York City, Madison Square Garden new swimming pool.

Pathe News, No. 49.* Reel, 1; exchange, Pathe. Remarks: Washington, D. C., graduate nurses at Walter Reed hospital; President and Mrs. Harding meet Camp Fire Girls; Stockton, Cal., "submarine" gun tractor, new invention; Major John G. Emory, new commander of American Legion; Ambassador Shidehara and Secretary Hughes; Denver, Colo., American Federation of Labor convention, Samuel Gompers; Hoboken, N. J., Stevens College celebrating 50th anniversary; Cagliari, Sardinia, King of Italy on visit; New York City, anniversary of Stars and Stripes, parade, dedicating Liberty Pole.

Pathe News, No. 50.* Reel, 1; exchange, Pathe. Remarks: Belfast, Ireland, review of events in Great Britain; London, celebrating King's birthday; Evanston, Ill., new invention for protection against burglars; St. Louis, the boy artist carves statue (Venus) from soap bar; London, aeroplane passenger service between London and Paris; New York City, Babe Ruth and Ty Cobb at Polo Ground; San Francisco, Cal., playing football on motorcycles; Boston, Mass., "war veterans" celebrating victory at Belleau Woods; Charleston, Mass., celebrating the 146th anniversary of the battle at Bunker Hill; New York City, orphans at city's amusement garden; Troy, N. Y., hydroplane that was to be used for passenger service between New York and Albany, crashes into shallow water.

Marseilles.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks: Marseilles, the Paris of southern France, street scenes, the harbor, the Transbordeau, or cable bridge, the Church of Notre Dame de la Grande, going up in the elevator, panorama from heights.



The ALADDIN Motion Picture Machine

PORTABLE

SAFE

SIMPLE

By Far! The Lightest and Most Compact Motion Picture Machine Made

WEIGHS LESS THAN 20 POUNDS

THE mechanical excellence of the Aladdin; its simplicity; its ease of operation; its safety and other special features, and its practical portability, all contribute to the conviction that it is the foremost portable motion picture machine of the day.

The Aladdin's field of usefulness is wide—Commercial Salesmanship, Shop Efficiency, Public and Technical School Education, Hospital Instruction, Sunday School and Church Work, Social, Home and Professional Entertainment—these are within its range.

Naturally, the degree of its portability is the chief governing factor in the popularity and practical value of the machine. This feature is especially desirable in church and school work.

There is no other projector like or even near like the Aladdin. It weighs less than twenty pounds and is self-contained in case 13"x16½"x7½". All aluminum except bearings, which are steel. Case covered with seal grain fabrikoid. Capacity 1,000 feet standard film. Requires only 12 V. 27 C. P. lamp, yet develops brilliancy equal to 300-watt lamp. This feature, together with special patented heat resistance cord, prevents heat from entering the case, thus insuring safety. Can be arranged so that the film may be stopped for any length of time on any view (a distinct advantage for lecturing). No flicker, picture perfectly clear. Works with any current by simply attaching to outlet, or with dry cells or storage batteries. Write for descriptive folder.

Aladdin Cinema Sales Co., Inc.

220 West 42nd St. (Candler Bldg.), New York City
1204 Arch Street Philadelphia

Agencies in Principal Cities

CABLE ADDRESS: ALADDIN, NEW YORK

ALADDIN
PORTABLE MOTION PICTURE MACHINE

Even under the unfavorable conditions that portable projection usually imposes, these words in black on the film margin mean safety–

"EASTMAN" "KODAK" "SAFETY" "FILM"

The film is safe–you're safe and your audience is safe.

Furnished in two widths, Professional Standard,
$1\frac{3}{8}$ *inches, and Safety Standard,* $1\frac{1}{10}$ *inches–*
Eastman perforation.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

APPLYING MOTION PICTURES

ERRONEOUSLY thought of primarily as an amusement, the motion picture today is one of the largest factors influencing social, economical and industrial conditions of present day life and is representative of one of the most progressive elements in existence.

With

The DE VRY PORTABLE MOTION PICTURE PROJECTOR

the motion picture today ceases to be a dream, but is a definite reality, applicable to any phase of human activity, capable of being shown anywhere—the only requisite, an electric light socket.

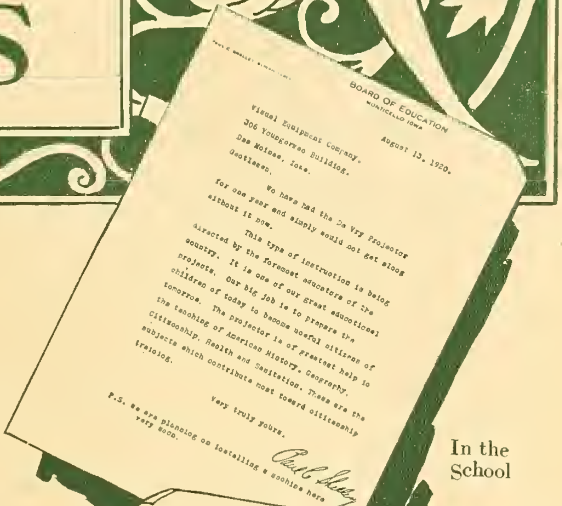
Born of an idea and enjoying six years of unbroken success, founded on its inborn merit, the De Vry Portable Motion Picture Projector has been perfected and standardized and has obtained results that have won for it the prestige, warm praise and loyal support of thousands of its satisfied users.

Learn how motion pictures can be employed to make your work easier and more effective, and assist you in achieving the seemingly impossible.

Write today for illustrated booklet and full information.

The De Vry Corporation

1240 MARIANNA STREET, CHICAGO, ILL.



BOARD OF EDUCATION
MONTICELLO IOWA

August 13, 1920.

Visual Equipment Company,
306 Youngerman Building,
Des Moines, Iowa.

Gentlemen,

We have had the De Vry Projector for one year and simply could not get along without it now.

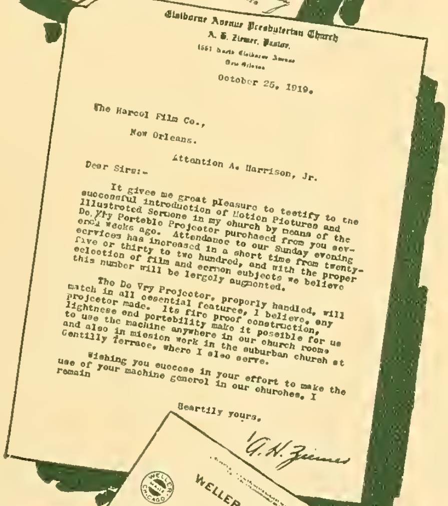
This type of instruction is being directed by the foremost educators of the country. It is one of our great educational projects. Our big job is to prepare the children of today to become useful citizens of tomorrow. The projector is of greatest help in the teaching of American History, Geography, Citizenship, Health and Sanitation. These are the subjects which contribute most toward citizenship training.

Very truly yours,

Paul C. Shelley

P.S. We are planning on installing a machine here very soon.

In the School



Claiborne Avenue Presbyterian Church
A. H. Zimmer, Pastor.
1661 North Claiborne Avenue
New Orleans

October 25, 1919.

The Harcol Film Co.,
New Orleans.

Attention A. Harrison, Jr.

Dear Sirs:-

It gives me great pleasure to testify to the successful introduction of Motion Pictures and Illustrated Sermons in my church by means of the De Vry Portable Projector purchased from you several weeks ago. Attendance to our Sunday evening services has increased in a short time from twenty-five or thirty to two hundred, and with the proper selection of film and sermon subjects we believe this number will be largely augmented.

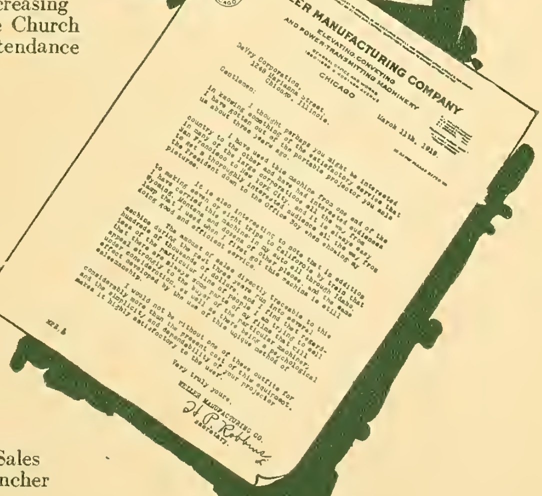
The De Vry Projector, properly handled, will match in all essential features, I believe, any projector made. Its fire proof construction, lightness and portability make it possible for us to use the machine anywhere in our church rooms and also in mission work in the suburban church at Gentilly Terrace, where I also serve.

Wishing you success in your effort to make the use of your machine general in our churches, I remain

Heartily yours,

G. H. Zimmer

Increasing the Church Attendance



WELLER MANUFACTURING COMPANY
ELEVATING, CONVEYING AND POWER-TRANSMITTING MACHINERY
CHICAGO

March 11th, 1919.

DeVry Corporation,
1240 Marianna Street,
Chicago, Illinois.

Gentlemen:

I thought perhaps you might be interested in knowing something of the satisfactory service that I have gotten out of the portable projector you sold us about three years ago.

I have used this machine from one end of the country to the other and have had interested audiences in many of the large corporations all the way from San Francisco to New York City, and it is always easy to get a thoroughly interested audience all the way from the President down to the Office Boy when showing my pictures.

It is also interesting to note that in addition to making seven or eight trips to California by train that I have carried this machine in my auto all through Idaho, Wyoming, Montana and dozens of other places, and the same lamp that I used when I first got this machine is still doing good and efficient service.

The amount of sales directly traceable to this machine during the past three years run into several hundreds of thousands of dollars, and I find that regardless of the particular line of people I am trying to sell that there are always some parts of my films that will appeal strongly to the buyer of the particular machinery under consideration, as well as there being a psychological effect developed by the use of this unique method of salesmanship.

I would not be without one of these outfits for considerably more than the present cost of this equipment, and the simplicity and dependability of your projector makes it highly satisfactory to the user.

Very truly yours,

WELLER MANUFACTURING CO.

H. P. Robbins
Secretary.

HPR.B

A Sales Clincher

No Booth Necessary

When desired, the Projectoscope is fitted with narrow gauge mechanism, to carry Safety Standard Films and thus equipped is approved by the National Board of Fire Underwriters for use without an enclosing booth, complying with the strictest requirements of fire laws.

Get our booklet and learn all about this practical utility projector, which requires no skill for successful operation.

NOTHING But The Best Is "Good Enough"

When you consider the purchase of a Portable Motion Picture Projector—*for any purpose*—remember the following features are *all* found in the American Projectoscope:

Only the AMERICAN *Is a* PROJECTOSCOPE

1—It can be stopped with the light on the film with safety.
2—It can be reversed by simply turning the motor switch.
3—It has a mechanically correct and practical rewind.
4—The threading and operation are extremely simple.
5—The doors open on each side of machine, permitting easy access for threading and operation.
6—The take-up is ample and simple to adjust.
7—The mechanism housing is cast of special bearing alloy, eliminating the need for other types of bearings.
8—The mechanism parts are made of phosphor bronze and the finest grade of steel.
9—These parts are made to a correction of one ten-thousandth of an inch.
10—There is more care used in the assembly of the Projectoscope than in the manufacture of watches.
11—The motor is Universal with reverse winding.
12—It has a simple motor brush adjustment.
13—It has a patented stop and reverse switch.
14—It has a special optical system giving maximum light with minimum heat.
15—It has individual magazines for each reel of film.
16—Film entrance to magazines protected by patented safety valves.
17—Ball bearing reel shafts, eliminating wear on film.
18—The interior of the case is painted with fireproof lacquer.
19—It has the standard diameter objective lens.
20—Patented adjustable legs in front of machine to simplify projection for the operator.
21—The light weight of the projector.
22—It can be operated by either hand or motor.
23—It uses standard ten inch reels for 1000 feet capacity.
24—The machine, under proper care, will last a life-time.

Coming Soon!

The American Ace will soon be ready for delivery. It is somewhat larger, stronger, more powerful. No machine of any size surpasses it in beauty of design, quality of material or perfection of workmanship and finish. It is the highest class portable projector ever made.

If you are interested in a portable machine suited to good sized auditoriums, as well as small rooms, watch for future announcements.

Directed by the Officers
of the Pioneer in Motion
Picture Making
The American Film Co.

American Projecting Co.

SAMUEL S. HUTCHINSON, President
6264 Broadway, CHICAGO

MOVING PICTURE AGE

INSTRUCTIONAL **INDUSTRIAL**

ANNOUNCEMENT

WE take pleasure in announcing the appointment of *Moving Picture Age* as the Official Organ of the National Academy of Visual Instruction. ¶ This announcement is of great significance. It indicates three important facts: the desire of the National Academy of Visual Instruction to disseminate information through its official writings and a record of its activities; the unremitting policy of *Moving Picture Age* to identify itself with the most active and most constructive thought on visual instruction; and the mutual recognition of integrity and strength that prompts the Academy and *Moving Picture Age* to this affiliation. ¶ *Moving Picture Age* is honored—the Academy is to be congratulated.

THE EDITOR.

Vol. IV SEPTEMBER, 1921 No. 9

A Portable Projector of Remarkable Simplicity

Any one can operate

STRONG AS YOUR NATION
National
Above All

EXCLUSIVE FEATURES

- Cool machine, no heat in case
- Remove lamp house by removing pin clean condenser lens and film gate
- Single silent chain drives reels and intermittent
- Safety light control (dual system)
- Runs backward as well as forward
- Frames picture in motion and stationary
- Mechanism on one frame—solid unit
- Automatic tension rollers
- Stationary picture (like stereopticon)
- Lubrication—intermittent gears run in oil
- Professional shutter blade
- No exposed controls (housed in case)
- Swings out of case to thread
- Clutch release from motor for hand drive

NATIONAL ← Perfected Portable PROJECTOR

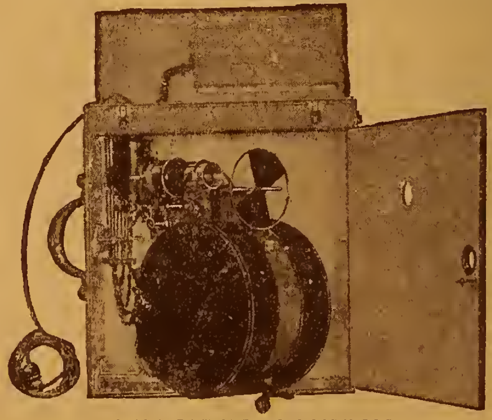
This machine will project any standard film with safety

SCREEN YOUR FILM WITH A NATIONAL

Science has perfected, skill has manufactured, time and ample resources have made available to you this PERFECTED portable projector that produces the *sharp, clear, large* pictures of the professional machine with strength, endurance and dependability never before found in a portable projector.

SEVEN POINTS WHICH SPELL NATIONAL SUCCESS

Simple
Efficient
Reliable
Versatile
Ideal
Compact
Endurable



THREADING POSITION

NATIONAL PROJECTOR & FILM CORP. of America
General Office and Factory, Niles, Mich.

©Cl.B501188 SEP 12 1921

MOVING PICTURE AGE

A Monthly Publication Devoted to the Interests of Visual Instruction

Publication Office: 418 South Market Street, Chicago, Illinois
EDWARD F. HAMM, President; WILLIAM EASTMAN, Vice-President;
WILLIAM C. TYLER, Sec.-Treas.; WALTER B. PATTERSON, Bus. Mgr.
Eastern Office, Room 308, 51 East 42nd St., New York City, VICTOR W. SEBASTIAN, Repr.

Subscription price, $1.00 per year, in advance, in the United States and possessions; for all other countries $1.50 per year, in advance. Remit by check, draft, or postal or money order; other remittances at owner's risk. Single copies, $0.15.

Subscribers will note that all changes of address must reach us by the tenth day of the month preceding date of issue.

Manuscripts, photographs, and sketches will receive courteous attention and reasonable care, but MOVING PICTURE AGE assumes no responsibility for unsolicited material.

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Volume IV SEPTEMBER, 1921 Number 9

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A Chat with the Editor

MOVING PICTURE AGE may always be looked upon as a leader of thought in visual instruction.

This is a definite statement of policy, not a generality. It means that in the application to religious work of slides, films, and other visual aids we present the sound thought and the practical experiences of church people. As far as the school use of visual supplements is concerned, it means that we are alert to secure the latest and most authentic information on visual instruction in the school, to indicate through our columns opportunities of advancing the intelligent application of visual aids in the classroom and the assembly, and to employ every means of accomplishing these aims more thoroughly and more speedily. And the same applied ideals hold true in the case of the community-center and industrial phases of visual education. There is but one field of visual instruction, with its four main branches just mentioned; and MOVING PICTURE AGE is always apace of the movement, and wherever necessary is guiding the march a step or two in advance.

The announcement appearing on the front cover refers to an instance wherein MOVING PICTURE AGE has stepped forward for the advancement of the school phase of visual instruction. Readers who are and those who are not closely in touch with the National Academy of Visual Instruction will be interested in this description of the arrangement between the Academy and MOVING PICTURE AGE.

First, let it be explained that the two organizations are collaborating only in phases of service where one can aptly assist the plans of the other; in no sense are they losing their distinct entities.

The National Academy of Visual Instruction is to have the use of a two-page department in each issue of MOVING PICTURE AGE, this department to appear as soon as the mechanical details can be arranged—possibly in the October issue. In this section will appear the official articles and information approved and furnished by the editorial representative of the Academy. Of course the writings of various members of the Academy will continue to be used in other pages of the magazine, as they have in the past; but these are personal contributions and not the officially approved thought of the Academy. According to the terms of the affiliation the members of the Academy will be encouraged to submit contributions to MOVING PICTURE AGE, as the magazine selected to be the official medium of the Academy; but all manuscript will, as heretofore, be judged without consideration of the contributor's membership or non-membership in the National Academy of Visual Instruction. Let us repeat that the editorial jurisdiction and officially approved contributions of the Academy will be confined to its two-page department.

The entire field of visual education can only benefit by this affiliation of the National Academy of Visual Instruction and MOVING PICTURE AGE. No matter how ethical and ambitious an organization, its range of influence is enlarged and its intensive power increased by connection with a recognized publication whose attitude regarding the Academy is sympathetic; and no matter how ethically sound and aggressively constructive a magazine, its affiliation with the one national organization specializing in visual instruction invests the publication with a prestige that is valuable only as we make it a granite foundation for enhanced service.

THE EDITOR.

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EDITORIALS

MANY OF THE educators of the United States are now using moving pictures as a regular part of university, college, and school curricula. But what of the thousands of superintendents and principals and teachers who to all intents and purposes have never heard of the film and slide and stereograph phases of visual instruction?

Some weeks ago we were in conversation with a teacher in a small high school. Of course we soon turned the trend of conversation toward visual aids, although the teacher knew nothing of our connections; and his reply was most enlightening. "No," he said carelessly; "we have done nothing much in visual education. I believe we have a set of slides somewhere, although I haven't used them in my work. My courses keep me busy enough without experimenting with these fine-looking theories." Then, as an afterthought: "But the state university has been stirring up the superintendent on the subject, and I suppose we'll have to do something pretty soon."

This might well be a pre-glimpse of a 1925 transcontinental passenger cruiser, rather than a photograph of the first film program screened aboard a passenger aeroplane in flight. The demonstration took place in the forecabin of the aeromarine cruiser "Santa Maria," flying over Chicago. Further details will be found on page 24

It is difficult to see why some practices that obtain in American business life cannot apply profitably in school administration; and the one immediately in mind is: Never overlook opportunities for improvement of methods. As one keen executive expresses it: "I talk to everyone who has something to tell me about my business. Ninety-seven times out of a hundred what he has to offer may not be applicable to my requirements. But the other three are, and I cannot afford to ignore the ninety-seven for fear of passing up the other three."

The instructional slide and film are here to stay. The fact that thousands of educators have taken no stand on visual instruction has no bearing upon the case; the one significant point is positive, not negative—the point that thousands of other educators have adapted slides and films to educational purposes, and now look upon these visual aids as essential and regulation equipment. The problems now at hand concern the selection and production of educational films, the co-ordination of the picture with the text (for it is safe to conclude that the conventional lesson cannot be taught by moving pictures without printed assistance), and similar questions.

Should the educator, whether superintendent, principal, or instructor, assume a passive attitude toward an instrument of instruction already sanctioned by thousands of his contemporaries, or should he inform himself at least to such a degree that he may discuss the project intelligently? The educator is the legally constituted guardian of the growing child's intellectual welfare; and the question arises: Is not the moral responsibility of the educator such that for the pupil's sake the educator should feel duty bound to know what new methods will improve his instruction?

"True," you say; "but our school has no money for such purposes." This obstacle is momentarily legitimate; but hundreds of schools facing the same situation have raised the money by various methods and have installed systems of visual instruction, if it was nothing more than a suitcase projector and half a dozen rented films. How did they do it? You can do anything if you are 100 per cent sold on the project, and the men who are sold on visual instruction are the men who have studied its operation for the purpose of knowing whether it held potentialities for their boys and girls. And it need not be said that such educators as these are inevitably the leaders.

We know that the teacher too busy to investigate the possibilities of visual education is not a fair example of the American educator. We also know that if this particular instructor had attended the recent convention of the National Academy of Visual Instruction he would have returned with plans for introducing in his district a method of instruction that some of those present at the convention have been using for years. But we do want to see some signs of life from certain parts of the country (and the scene of our own schooldays is one!) where the children in a number of the schools are being less constructively educated because this novel but sound educational complement has received in many cases not even a comprehending attention. Ventilation of school rooms, the physical soundness and cleanliness of the pupils, home study, selection and guidance of recreation—these and other factors have been recognized as bearing directly upon the effectiveness of our educational system. Why should not every teacher want to inform himself upon the merits of this method of infusing new blood in old subjects?

◆

INDICATIONS ARE that the idea of openly competing with the local moving-picture theatre has been dispelled in the minds of a number of both Protestant and Catholic users of films throughout the United States. We are glad; it indicates the better health of the non-theatrical field.

Too long has the fallacious ambition of "running the local theatre out of business" held the attention of some pastors and priests. There is one reason for the church competing with a local theatre, and that is the case where the theatre manager makes no effort to improve the grade of his pictures and shows films to which reliable citizens have objected without result, and where the manager has refused to discuss the difficulty with representatives of the citizens and will not consider constructive suggestions for improvement. In such an instance the religious and other good influences of the community would be failing did they not combine their forces in the establishment of an organization capable of providing decent films.

But note two points: We advocate in this extreme case not the effort of one religious factor to force an exhibitor out of business and divert his income to the coffers of this one church, but the combined action of a community's best public interests in disposing of a public nuisance, replacing the detrimental exhibitions with more appropriate showings, and bringing receipts into a fund from which the entire district may benefit in enhanced exhibitions at an even lower price. Also, the community organization must be prepared to see that the mechanical details of the new exhibitions are so capably attended to, the films chosen so satisfactory, and showings conducted so frequently (in many instances six or more showings a week would be required), that the people are glad to patronize the institution and thus automatically close the doors of the theatre that has failed in its function. A community would be justified in competing with and taking away from the local theatre its trade if the theatre was a bad element and its manager would not improve it—but the community organization must replace the theatre with the needed type of exhibition. We cannot emphasize too heavily one need, particularly obvious during this stir concerning censorship: Be constructive—be constructive! If you see a wrong but can see no means of betterment, be clever enough to restrain the thought until you have matched it with a remedial plan—and the perfect team of thoughts will mark you as a constructive thinker rather than a fault-finder.

Now as to the average theatre manager. This man is no ogre, forcing immoral exhibitions upon the people in spite of their protests, and glorying in his power. Generally he is paying as high a rental for his pictures as he thinks he can afford; and, as his audiences have been reasonably large and he interprets a film's popularity in terms of admissions, he has no reason to feel that his clientele is displeased unless some of them approach him with complaints. Nor will he be disturbed at complaints if they consist of one or two individuals dashing into the manager's office, angrily ejaculating "Your show's no good!" and slamming the door behind them. But he will certainly pay attention if three or four responsible citizens collectviely call upon him and explain to him what is troubling them, and state that they are prepared to discuss with him some plan that will improve the showings without interfering with his income. The theatre manager would rather please all instead of one-half of the folks in his district, for it means the sale of more tickets, aside from his better status in the community.

And this sincere co-operation with the theatre manager may be turned to good account by the churches and schools staging film exhibitions, once he is assured that the non-theatrical user of films is in no sense a competitor. To illustrate with a concrete case: Rev. C. E. Dowd, of Eau Claire, Wisconsin, wished to rent some second-run films from the theatrical exchange, but was told that such an arrangement would violate the exchange's contract with the local theatre. He approached the theatre manager and proved to him that the church's occasional exhibitions in no way competed with the theatre; and the manager responded by offering to secure for Rev. Dowd the desired films, and even provided a list from which this non-theatrical exhibitor might choose.

The use of this incident does not imply that we advocate the rental of theatrical films, most of which rent at prices entirely prohibitive for the non-theatrical exhibitor; but it does show how susceptible any human being is to reasonable treatment.

The church is a religious institution. Any instrument that makes for more efficient and more comprehensive religious instruction, and for such entertainment within the church walls that the religious spirit is maintained in the extra-religious lives of the congregation, should be an essential factor in every religious establishment; and the moving picture is such an instrument. And if the financial plan laid out to make the instrument pay its own cost proves so adequate as to result in a surplus, the most proper use for that excess is to improve the grade of exhibition or reduce the admission price for entertainments.

But do not make your house of worship a temple of money-changers—for it is nothing else when your first thought is the revenue from moving pictures. Business competition is a thrilling but too often a bitter struggle; and the church attempting to compete with the motion-picture theatre constitutes itself a party to the legalized conflict and open to the constant criticism accepted by the business man as part of the game. More important than all, the church has too important a function to be dabbling with side issues which delusively hint of easy revenue.

◆

WE QUOTE FOR our readers a letter received in response to last month's editorial regarding the distribution of industrial films:

> I want to write you regarding an editorial which appeared in the August issue of your magazine. It seems to me you have taken the gist of the interview I had in your office some time ago and built around it this editorial discussing the lack of proper methods of distribution of industrial films.
>
> Certainly I couldn't take exception to the help you have so generously offered to me at various times, but I can't see, after reading over the editorial referred to, that we are any nearer the solution of the problem—or criticism, if you want to call it that—than was the case when I talked to you.
>
> I have three fine industrial films; two of them are the product of a well-rated industrial film producing house, and the other is from a contemporary of the first house and is just as good from the angle of quality as the other two referred to. You may remember that after this first film was produced I discovered that I wasn't able to secure intensive showings to audiences who would be interested in my product or, so far as I can learn, in instructional films of any sort. The film wasn't an advertising proposition in any sense, insofar as its plan or scope or appeal went. It had nothing to deprive it of the finest showings, but I couldn't get showings which at all justified the expense of having it made; and so when, in spite of this fact, I had two more films produced, showing other products in an equally interesting manner, I sought out another and bigger producer who spoke glowingly of the co-operation his firm would give in distribution. He understood fully why I was letting him make the film, and yet I have experienced almost identically the same trouble I did in the first case. The only difference I can see is that the line of sales talk was more promising—promises of "personal interest," "through the medium of our service department," "we can assist," and other expressions which listened good and which when put to the test were full of ambiguities.
>
> I wish you would render a service which would be of incalculable value to the users of industrial films by discovering the way out of this maze of promises that is like the pre-election statement of a political party. You started your editorial "Where do we go from here?" I don't remember that I said that, but I certainly do now. Will you give me help in this matter?

The correspondent is entirely right. In response to his first communication we took steps to secure the statements of the producers themselves; and the consensus of thought appeared to be that fairly good distribution of worthy educational-industrial films could be and was being secured. And yet, as the gentleman says, the assertion that distribution is being secured isn't convincing to the man who owns three that are lying idle for lack of it! "Where do we go from here?" was the question—and we stand still.

Is the author of the letter printed above the only owner of industrial films that fails to get distribution? If there are others, they should make themselves known, for this investigation is in their interests; if there are no others, this inquiry should be dropped. Do the salesmen of industrial films encounter difficulty in "selling" their prospects on circulation? If not, fine; if so, why—because the prospect has been talking with film owners who have had trouble regarding circulation, or because the salesman is equipped with weak ambiguities rather than certified facts? Are the producers of industrial films satisfied with their results in circulation? If so, how do their feelings check with the feelings of their customers; if not, where is the hitch, and how serious will this hitch become when the business depression has been superseded by a period of business activity and the prospective possessors of industrial films number thousands rather than hundreds?

Just to dodge ambiguities ourselves: Early in 1921 the head of an industrial-film concern stated that "at present no one can assure an advertiser circulation." Was this a sane estimate of the situation then, or was he merely trying to condone his own incapacity by this sweeping assertion?

The intelligent time to clean shop is during the off season, rather than have the counters torn up when the store is full of customers and your competitor is getting the business of those you can't accommodate.

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Vol. IV
No. 9
Moving Picture Age
SEPTEMBER
1921

The UNIVERSITY *of* PITTSBURGH FILM *and* SLIDE SERVICE

Russell F. Egner
Head, Public Service Department, Extension Division, University of Pittsburgh

[The Extension Division of the University of Pittsburgh, which included the motion-picture activities of the University, has been discontinued because of heavy deficiencies. This unfortunate condition has canceled a visual-instruction organization whose services were highly valued, but it cannot prevent us from benefiting by the methods used in that department, as outlined in the following article by Mr. Egner. Readers will be interested to compare the systems favored by these various institutions of learning.—The Editor.]

Headquarters of the Public Service Department

UPON reorganizing the Visual Instruction Bureau about eight months ago, plans were drafted for the eventual conduct of the service on a self-supporting basis.

The following detailed information regarding the service points out the feasibility of having made the service self-sustaining in less than two years time, and indicates that the results attained during this period of time were due to the readjustment of the department along constructive lines.

Reorganization of the Service

Reorganization of the Visual Instruction Bureau from the very beginning consisted not only in changing the manner of conducting the service; modern and revised methods for the performance of mechanical and routine operations were installed, and a foundation laid permitting an extensive and efficient distributing service with visual material in first-class condition. New equipment was added, including principally up-to-date film-inspecting and assembling tables and working materials, new metal shipping cases, and proper vault frames to hold films in an easily accessible way. All films were properly inspected and repaired, re-edited and assembled, and overdrawn and objectionable scenes and titles and direct advertising matter were eliminated.

A new booking, routing, and shipping system was developed. Subjects were classified, serial numbers assigned, sub-titles copied, and short synopses written descriptive of the scenes and subjects in general. The stereopticon-slide service was likewise treated.

The geographical location of the University of Pittsburgh offers unusual opportunities for the Visual Instruction Bureau to extend its visual-educational services to all educational institutions, civic organizations, clubs, associations, and individuals throughout the state of Pennsylvania, eastern Ohio, and northern West Virginia.

Purpose of the Bureau

The Visual Instruction Bureau of the University of Pittsburgh, recognized as the state distributing center for U. S. Government departments and bureaus, philanthropic organizations, industrial companies, and educational-film producing companies, was organized for the purpose of (1) securing and circulating educational and recreational films and stereopticon slides among non-theatrical institutions and organizations, (2) giving general information to these organizations and institutions regarding motion-picture activities and materials, equipment, installation of projection apparatus, etc., and (3) arranging special visual programs, and studying and experimenting on methods of presenting visual material to promote its use more effectively.

The university carefully gathered a supply of approximately 500 films and more than 6,000 slides of an educational and recreational character, covering principally the following subjects: agriculture, Americanization, biography, commerce, drama, electricity, farming, geography, good roads, health, home economics, history, industry, nature study, oral hygiene, physical culture, physics, playgrounds, religion, sports, science, travel, and war activities.

Previous experience in conducting a visual-instruction service had taught us that reasonable service charges or registration fees are essential for the building up and

(*Continued on page* 25)

This informative reel should be labeled "BRASS TACKS"!

ONE CONSTRUCTIVE PROGRAM

James N. Emery
Supervising Principal, Potter District, Pawtucket, R. I.

Few of us have studied under such idyllic methods as does this class, assembled at the James C. Potter School for a visualization of one of the subjects that were to us "words, mere words!"

AFTER the first edge of film-appetite has been worn off, the wise principal or teacher who wishes to get the most out of his projection apparatus, viewed at least as an aid to teaching, begins to look around for films definitely allied with the subjects of his course of study. The haphazard program is all very well for the first few months, or even for the first year, but after the novelty passes the teacher wishes for something that will illustrate his subject-matter, and that not too remotely.

Building a constructive, consistent schedule of films is no easy task. So many elements enter into the problem that it is by no means as simple as would appear at the outset. For the very first consideration, to maintain the interest and obtain the necessary financial support, the films must be divided so as to secure a relative balance among the various grades, and even the various subjects. A fatal mistake at present would be to confine the films to one grade or to any one subject.

Difficulties Encountered

For example, our eighth grade studies Asia and Africa for its work in geography. To confine the entire list of films to scenics and travelogues on Japan, China, and the Kongo would be a one-sided arrangement indeed. The seventh grade studies South America and Europe, the sixth grade North America and the United States. In history the work is so split that the sixth grade takes the period from the discovery of America to the beginning of the Revolution, the seventh through the Revolutionary period, and the eighth grade the epoch from the close of the Revolution down to modern times—a division obviously somewhat unequal as to time, but one very commonly made. The films have a great opportunity to aid the work in every one of these classes.

Add to this the masterpieces of literature studied in the upper grades, such as "Rip Van Winkle," "Evangeline," "The Courtship of Miles Standish," and Dickens' vivid tales. What a wonderful opportunity to brush the dust from these masterpieces, and kindle a real intimacy with the stately old characters! On the screen they become vital, living, moving things, with all their virtues and their foibles, their lovable traits, their joys and their sorrows. By all means let the program include these!

Thus far the schedule has been considered from the viewpoint of the upper grades. For the primary pupils some of those delightful classics of childhood, such as "Little Red Riding-Hood," "Hansel and Gretel," "Rumpelstiltskin," "Snow-White and Rose-Red," deserve places. The smaller youngsters are too often forgotten in our programs of visual education.

Due balance, then, should be given to all four of these elements. In the program appearing at the conclusion of this article, which is the program we are carrying out for 1921-22, and which has been drawn up after careful consideration and extensive investigation, we have tried to keep all these interests in view. Geography, history, literature, for all the upper grades; juvenile literature for the smaller youngsters—all have their place.

Co-ordination of Films and Subjects

A careful attempt, too, has been made to fit the films to the subject at the time of year that the class is studying that particular item. We begin, for instance, our study of Asia in the eighth grade with intensive study of Japan, and follow that with China, Burma, and India. In this grade, as in the others, consistent attempt is made to secure the films at the time that the classwork is dealing with that subject. At the same time the seventh grade is studying South America, and the beginnings of the Revolutionary War. The sixth grade is ploughing its way across the ocean with Columbus, and studying the continent of North America.

Another principal to whom I presented this schedule shook his head. "You have some mighty good films scheduled there," he commented, "but there doesn't seem to be any definite order, any central thread, as it were, running through the list." And so it would seem, at first glance. On a second look, however, it will be seen that practically all the subjects are represented progressively, and just as the work is developed in the textbook.

Another point which must be considered is that of variety. Even the most beautiful scenics lose their appeal after continuous presentation. To sit down to three or four Burton Holmes travelogues in one afternoon without change would tire even the enthusiast. A program to approach the ideal should contain its share of scenics, history, and literature, or a series with the dramatic appeal that will grip the attention of the youthful audience and put its message into their minds to stay. Most historical incidents of literary subjects are dramatic enough to do this for several reels. The geographic and scientific subjects should be given in comparatively small doses, and mixed with lighter material.

For purely local reasons our next year's program leans mainly to the historical and literary sides. For the first year the emphasis was placed on industrial geography. The second year the emphasis is being placed

(*Continued on page* 28)

This church realizes that the moving picture, like electricity, has greater potentiality for good than for evil

A POWER *for* GOOD

Catherine Beach Ely
West End Presbyterian Church, New York City

ANY time from October to May, if you chance to be strolling past West End Presbyterian Church, New York City, about half-past three on a Monday afternoon, just after the public schools have closed, you will see a thousand children pouring into its auditorium—boys and girls going to the Community-Day movies at the church.

THIS church auditorium is a vital factor in the extra-religious activities of its young men and women—the virile religious workers of the days to come. How vital is your house of worship other than at Sunday services and at Wednesday prayer meeting?

The youngsters are not bored by complicated melodrama, nor by post-graduate courses in smart-set married life; a wholesome, stimulating movie diet is served them. Thirty thousand children of every race, creed, and color attended the West End Presbyterian Church movies during the past season.

In the evening of Community Day a more sedate crowd gathers. About eight hundred grownups chat together in pleasant anticipation of the real business of the evening—motion pictures really worth seeing.

Some of the afternoon programs are so chosen as to be suitable for both children and their elders, and are repeated in the evening; at other times the program is changed for the adult showing. The average program consists of a five-reel feature, a current-events number, a scenic, and a comedy. No admittance fee is charged, the doors being equally wide open to waif or aristocrat, but the collection plates are passed around.

Last April West End Church had a special moving-picture program, the proceeds of which went to swell a fresh-air fund for the children of the neighborhood. The pictures were a five-reel feature, two one-reel animal comics, and a two-reel classic—a Bible story based on Paul's Letter to Philemon.

The music for these programs is provided by our organist, and sometimes one of the choir soloists sings for us. West End has not yet used motion pictures in connection with its Sunday services. The expense for the movies is an item in our church budget, but many programs are self-supporting.

Travelogues at Prayer-Meeting

Let us attend West End Church prayer-meeting, where we are observing foreign countries on the screen. One evening we have the Near East; another time it is life at a school for the blind in China. We spent another evening in China, but this time in Chinese cities, including the Forbidden City, of which we saw the only screen presentation, for the Interchurch Committee alone was given the privilege of entering the sacred enclosure and filming it. The last reel showed something of the fine work medical missionaries are accomplishing in China, and of Chinese student life. In the audience were a number of young Chinese men, probably Columbia University students, who seemed to enjoy this screen tour of their native country.

Sometimes a wanderer in the field of adventure presents for us his modern epic illustrated by screen pictures. Lieutenant Maynard took us in his plane on his famous transcontinental tour, and we explored with Lieutenant Hinton the snowy Canadian wilds.

Not to omit Election Night from this chronicle of our church movies: Last November West End Church announced that election returns would be thrown on the screen from a wire direct from Times Square, and we watched the important figures in comfortable fashion. In such ways as this our church has come to be a pleasant headquarters for the people rather than a church edifice that stands empty most of the week.

The Monday-afternoon exhibitions are so interesting as to merit further description. Generally the number of children present is nearer 1,500 than 1,000, and at times it exceeds the higher number. One or two patriotic songs are used to open the meeting, or perhaps a well-known hymn; but of course discretion must be exercised here, as in the audience are children of every creed and denomination.

Films Carefully Selected

The film program covers a period of about two hours. For the feature a picture is chosen that carries a Christian message in one sense, and yet is essentially only a natural story; certainly no preaching film is ever resorted to in these children's showings. When the feature is not prohibitive in length an educational reel is included, and none of these showings for the children omits the comedy. An interesting sidelight here is that a series of insect stories screened at the Monday-afternoon exhibitions was unusually pleasing to the youngsters.

On Monday evenings the crowd of adults numbers between 500 and 1,000, depending upon the advertising and the program. At these showings the feature is sometimes a religious film of some depth, and otherwise the picture is a popular film that is based on good principles and is impressive and educational. Ordinarily the offerings taken at these evening exhibitions have been sufficient to cover the expenses of the entire day's program. Based on the patent success of the church's moving-picture department, an extension of the good work is being contemplated for the coming season.

Motion pictures provide a wealth of enjoyment for us of West End Church, but more important than that is the sense that films have made our church a recognized power for good in the community.

USING *the* STEREOGRAPH

Walter J. Greene
Principal, McKinley School, Newark, New Jersey

MY purpose is to illustrate the correlated use of lantern slides and stereographs. The stereograph fails as a teaching method unless the entire class is provided with the same picture. This is impossible in most schools; ordinarily each child has a different picture. It is impossible to make any comments while observations are being made. To overcome this difficulty the lantern slide is used as a teaching medium. During the presentation of the lesson, points are brought up by means of the slide and the children are asked to look for certain facts that will be brought out better when they see the stereograph. After several slides, ordinarily fourteen, have been shown by means of the lantern, the stereographs are used in review.

Miss Reilly's class, McKinley School, using the stereograph according to Mr. Greene's plan

This lesson was presented by Miss Reilly for the purpose of illustrating irrigation. Eight pictures were used in the lesson.

1. Picture of a desert region, with irrigation.
2. "The Nile," flowing slowly in and out through the desert. Vegetation is seen near the river. In the distance barren plains can be seen. The children were asked to observe these plains in the stereograph.
3. "Lands which had been irrigated." A threshing floor appears in the foreground with great piles of straw. In the distance is a luxurious cornfield. It was impossible to identify this crop as corn through the lantern slide. The children were directed to look for it through the stereograph, which they did later.
4. "The Headwaters of the Nile, the Ripon Falls." Attention was called to the immense volume and force of the water that provides the supply for the whole lower valley.
5. The primitive method of lifting water to the fields.
6. "The Nilometer," ancient method of measuring the inundations of the Nile. If the water rose to higher levels in the Nilometer it insured abundance of water for irrigation in the plains below, and the people were notified to prepare for an extensive flood.
7. "The Assuan Dam," which now provides water for irrigation.
8. Typical pictures in the Egyptian Plains, showing forms with ditching for irrigation and crops of wheat already threshed.

After Miss Reilly had finished this lesson the stereographs were passed out according to the Underwood plan. A stereoscope and a stereograph are given to each pupil in the outside rows. All of the children are provided with paper and pencils to take notes. As soon as the children in the outside rows have observed the pictures the command "Toward the center" is given. The next rows look at the pictures while the outside rows write their observations. In our school we have six rows of seats; hence the command "Toward the center—pass" twice brings the stereographs in adjoining rows.

The next command given is "Exchange." When they have finished their observations the command "Toward the outside—pass" is given. This is continued until they reach the outside row. The children in the back seats of each outside row are trained to bring the stereographs to the front desks of their rows. While they are doing this the other children are directed to lay their stereographs on the desks behind them. This shifts all the pictures so that all the children will see a new picture as the commands are repeated as before. After the stereoscopes have passed across the room seven times, every pupil in the class will have seen every picture. This method of passing the pictures works out so easily that it removes the dread most teachers have of using illustrative material. Our teachers usually declare that it is the easiest kind of a lesson they can give. I believe that this combined use of the lantern slide and the stereoscope gives us a most important tool in vital teaching.

Surgical Films with New Camera

A REMARKABLE achievement in photography has just been demonstrated at a large charity hospital in Berlin, Germany. The new films are taken with a camera developed by the chief surgeon of the Wilmersdorf Hospital, who has had the assistance of the Ministry of Education and the Cinematographic Technical Association in finding a method of filming operations so that every motion should be caught and yet the case be not interrupted.

The lens of the apparatus is contained in a spherical case suspended directly over the field of operation, and the film ribbon, which is often nearly 2,000 feet long, passes through a tube from a reel in an adjoining room. The pictures show the operation precisely as seen by the operating surgeon's eye, even the threads of the closing stitches being observable. In the opinion of the leading German medical men the possibilities of this method in producing films for the study of technique are unlimited.

Stanley Graham, a Chicago paint dealer, has filmed some animal pictures which will make the usual animal film seem prosaic and dull. Mr. Graham dissipates the monotony of the paint business with frequent hunting expeditions, and he has recently returned from a trip to the mountainous regions of Sonora, Mexico, where his skill netted him fourteen cougars, twelve jaguars, twelve deer, twelve peccaries and twenty strange Mexican monkeys. Moving pictures taken by Mr. Graham during this trip were shown at a recent meeting of the Adventurers' Club in Chicago.

A. B. Moody, manager of the Winecoff Hotel, one of the leading establishments of Atlanta, Ga., has announced that a screen program will be presented regularly on Sunday evenings for the diversion of his guests. This decision was reached after a successful tryout of the idea.

"No other of this community's activities has been so heartily supported as these exhibitions," says Mr. Balcom

CO-ORDINATING *the* COMMUNITY

A. G. BALCOM
Assistant Superintendent of Schools, Newark, New Jersey

READINESS to co-operate in carrying forward activities that serve the highest interests of a community might be termed community spirit. How many people in the average community of 1,500 possess such spirit? This information would be difficult to obtain, and would probably vary as applied to different localities. Greed and selfishness are still human attributes, and are felt too often whether big or little projects are under way. "What is there in it for me?" determines to a large extent the interest many of us have in things pertaining to the common good. The spirit of altruism appeals to many as a worthy ideal, but fails to function in the everyday affairs of a busy world.

In a small community people see one another at close range, and petty faults and weaknesses play a prominent part in the evaluation of character. Smith has no use for Brown. Both are prominent in the community and have their friends. Brown proposes something that would be a real benefit to the community. Smith is bitterly opposed to this because it originated with Brown. Such, you know, is the perversity of human nature.

Such an attendance as this, found at a May exhibition of the Community Service Association, indicates approval and not passivity

Organizing for Community Service

Two years ago in the Borough of New Providence, New Jersey, a community of approximately 1,500 people, an organization known as the Community Service Association was formed in connection with the Methodist and Presbyterian churches. The object of the association was to provide uplifting entertainment along social and civic lines, and the undertaking of such other activities as future conditions might render expedient. The project was fathered by the churches for the reason that outside of the churches there was no suitable room where a considerable number of people could be accommodated. It was finally decided to have weekly motion-picture and slide programs on Friday evenings except during August and September. Steps were taken to secure a projection outfit and raise money by public subscription to pay for it. An up-to-date equipment was secured and has been paid for. When the public subscription was ended we were lacking about two hundred dollars to pay for the outfit, but receipts during the first year in excess of expenses made up this deficit. A nominal admission fee of ten cents for children and twenty cents for adults was decided on at the beginning and has not been departed from except in cases of local organizations having benefit performances.

Organization's Policies Are Broad

Broad-minded policies have been followed in making this type of program function in the life of the community. An honest effort to serve the highest interests of the community regardless of political, religious, or racial affiliation has been uppermost in the minds of those directing the activities of the association. Local organizations, as the Firemen, Nurses' Association, Boy Scouts, Ladies' Special Aid, etc., have given benefit performances, taking over the equipment and program specially prepared for them by the program committee of the Community Service Association, and reserving for themselves the net receipts. A regular calendar of community events was laid out on specially prepared slides and flashed on the screen each evening. In fact, this feature has so developed that the Community Service is looked upon as a medium of important local news. The permanence of these community gatherings is shown by their complete acceptance as a worthwhile part of New Providence civic life.

From the first no attempt was made to give a so-called theatrical-movie program. Many feature films of the better class are used, together with scenics and industrials, but with no use of the slapstick comedy. Great care is exercised in the selection of programs to the end that they be wholesome and uplifting.

The mechanical equipment consists of a motion-picture projector (Power's 6A with Mazda lamp) and a separate stereopticon. This equipment lends itself most effectively to the described type of program. Films are put on 2,000-foot reels, which is not a hardship, as all films coming from the exchanges should be inspected to be absolutely sure they are in condition to run. The usual program consists of 7,000 feet of film, involving the use of three 2,000-foot reels and one 1,000-foot reel. Three changes of reels are necessary, and this time is occupied by slide notices, community singing, and a vocal or instrumental number by volunteer talent of the community, the time thus passing quickly.

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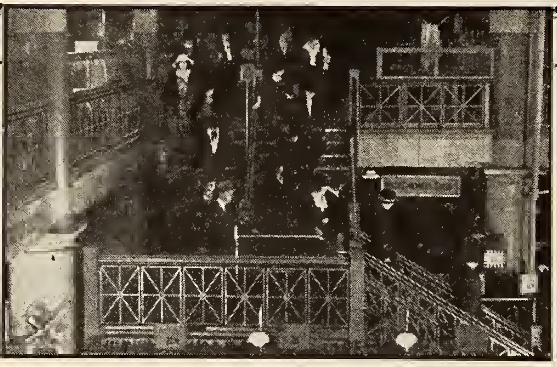
"One Flight Down" is one step up in romanticizing the prosaic



GOING DOWN!

H. D. Hodgkinson

Wm. Filene's Sons Company
Boston, Massachusetts

> HUSH! What was that? Nothing but the stir of the afternoon wind. But look! What was that? The flash of an Indian feather! Bang! Bang! Bang! And when the smoke cleared away . . .
>
> Frank is on the bow of the keeling sloop riding before the hurricane wind. The spindrift is in his eyes; the salt wind slaps his face. But beneath the precious cargo is safe.
>
> "A sail! A sail!" Lo! Two points to starboard is a white speck. Frank coolly, calmly reaches for his telescope, puts it leisurely to his eye. The Skull and Crossbones of the Jolly Roger!
>
> —*Any Old Thriller.*

THOSE were the good old days in stories and later in the movies. Today people are getting away from the lions and precipices; they are finding interest in the commonplaces. And this thought leads to the story used in a semi-advertising two-reel film, "One Flight Down," made for Filene's Basement, Boston.

The picture was released in March and played the Gordon circuit of theatres in Massachusetts on regular programs, including three of the biggest houses in Greater Boston. It is now being distributed by the Community Motion Picture Service of Boston.

The picture is one of amusement and reality, with the theme winding around a shopgirl character. It does not thrust the Filene store on the audience, yet a sudden flash on the screen of the Filene Building or various sections of the bargain basement familiar to the audience secures, very subtly and effectively, their interest in this automatic bargain basement.

The most interesting part of "One Flight Down" to Boston people is that many of the scenes were actually taken below street level in Filene's basement. Real Boston people were members of the "mob," only they didn't get paid for it, and never knew they were being included in a film that would be screened throughout the United States.

It took three weeks to "shoot" the pictures, and many men and women who learned that they had a chance to shine in the movies stayed around for days trying to get into the various parts of the film. They couldn't appreciate the fact that their appearance in two scenes supposed to be months apart would hardly be consistent.

The story of the picture deals with the romance of little Betty Fowler, bundle clerk in the basement store. She has always wanted romance and excitement, but hasn't the clothes in which to go looking for them. Bessie Barefacts, the newspaper sobsister, says that no girl stands a chance without pretty clothes; and Betty is despondent.

Betty entertains

Then she is sent to deliver some beautiful clothes to a society woman who has found out where she can get bargains. The society woman has gone (it is Saturday night) and there is no one home when Betty arrives. She sees her opportunity. One whole Sunday, and plenty of clothes, can make any girl happy.

She "borrows" the home where her brother is butler to entertain the fascinating young aristocrat who gives her a "lift" when she trips on the pavement. The unexpected arrival of the rich family sends Betty home in a hurry. But next day she meets her young aristocrat—he is the good-looking floor director in her own store; and everything ends happily.

The lesson of the picture is obvious: Don't let lofty notions of wealth and society and fine clothes run away with your common sense. Keep on working at your job, get a nice little home and family of your own, save all you can, and be happy. Surely a message worth while!

This message of "One Flight Down" is never at any point crammed down the throats of the viewers, but is quite unobtrusive. Another point about this picture which is commendable is that although there are a number of opportunities to thrust the Filene name forward it is not done, but the story always holds the foreground.

Film Has a Human Appeal

"One Flight Down" is a moving picture of reality, comedy, inspiration, and amusement. It presents faithfully what might happen in one of the great byways of life—the modern big basement store.

It is not screen life, but real life, in that the shopgirl character tugs at the emotions; the comedy is genuine, of the kind appearing about any day in Filene's basement, and thousands of people appear in the picture.

Wm. Filene's Sons Company is in earnest with movie experiments, and many interesting tests are being made. "One Flight Down" has accomplished many interesting results. During the taking of the film in the Filene basement, for instance, it greatly stimulated the buyers in getting very unusual merchandise, so that their departments would look especially busy and prosperous on the screen. It created unusual spirit among the employees of the store and of other stores and was greatly talked of, and thousands of customers added publicity through watching some of the scenes actually being taken in the basement and through their occasional appearance in the actual bargain scenes themselves.

When the picture was released the Gordon Theatres, the newspapers, and our own advertising all co-operated in a series of news articles and advertisements which created a great deal of talk and publicity, and the film thus received a good start.

Let the husbands name this!

The picture in a sugar-coated, semi-advertising way emphasizes the following points: It popularizes basement buying and basement stores; it shows a high type of personnel, clean, well-ordered stocks, and a good-looking store; it reveals a wide range of customers, from the wealthy highbrow to the shawl-covered foreigner; it shows a busy, big underground store (must be bargains where there are such crowds!), a different kind of a store, and the first store in Boston to use this type of advertising.

I think that the future of motion pictures as a retail-store advertising medium is very bright if economy in production can be practiced. There is a lot of pioneering work to be done with the theatres, the advertising men, the producer, and the distributor, but some day folks will settle back in their chairs in the best film playhouses in the country and see a one- or two-reeler with stars playing advertising human-interest films as pleasing as many theatrical pictures.

In HIS NAME!

Rev. D. T. Robertson
First Presbyterian Church, Fargo, North Dakota

"IF ye pit an organ in this kirk I'll pit ma fit through it!" Whether this was expressed in the dialect of the Scotch or any other, the expression was heard on all sides only a few years ago when the organ was proposed as an aid in the worship of God. Their name was Multitude who prophesied disaster to the church if she allowed the "instruments of the devil" within the church.

The writer knows one church where, ten years after the installation of the organ, a cyclone struck the community. It unroofed the church and tore away one wall. Some of the old objectors to the organ stood about the ruins, wagging their knowing heads and saying, "It's a vesitation o' Providence for attempting ta worship the Lord wie a machine." The opposition was not because of extreme spirituality on the part of the objectors; it was opposition to the introduction of modern appliances to aid in the better worship of God.

Today we face the same condition. The moving-picture machine came and has had a wonderful development. The church stood aloof and relegated the invention to the playhouse—allowed one of the greatest inventions of the age to fall into "unholy" hands—and then condemned the invention as of the devil, and all who used it as agents of his satanic majesty.

Now, educators in all branches, seeing the advantages of the motion picture, are using it universally, with the result that religious educators are seeing their mistake and are turning to the moving-picture machine and the producing companies as allies in presenting truth and applying the principles of Jesus.

More than six thousand churches in the United States are now using the moving-picture machine, and with one voice they proclaim it to be of wonderful value. As an aid in religious instruction its worth is immeasurable.

We have used a moving-picture projector for many months. Almost six hundred members have been added to the church in less than three years. The last year, the year the motion-picture machine was installed, has brought more than three hundred of the total. We have made careful inquiry and as a result have arrived at the following conclusions:

The Attraction in Films

Many men and women who in youth had drifted from our church were attracted by the movies. They came to see the picture—just the bait on the hook—but each night a twenty-minute Gospel message preceded the picture. We did not care whether the picture and the sermon were along the same lines; in fact, not once were they so. First these people came on Sabbath evening, but shortly afterward they were to be seen regularly at the morning services, and later they came seeking fellowship with God and His people. They would have remained away from the church, according to their own testimony, had not the pictures brought them out. Then the seed sown in early life was watered and revived, and it brought forth fruit.

It is true "I, if I be lifted up, will draw all men unto me," but it is also true that He must be lifted up before men. The moving picture brings the men, and it is up to the preacher to hold up Christ.

The motion-picture machine will soon be found to be as needful in the church as the organ or piano. If this business is in the hands of worldly minded people it is because the spiritually minded have been too slow in seeing the advantages of modern appliances, and have allowed them to flow into other channels and be devoted to commercial uses.

The hour is here when the church must use any method that God honors. Enough testimony can be produced to satisfy the most skeptical that God honors modern appliances when set to His use. He has set His seal of approval on the moving picture by blessing it in result-getting. That is the test. It works.

Rev. Robertson's church at Fargo

HIGHLIGHTS

Films Reviewed by the Editor

SHORT SUBJECTS LONG *in* QUALITY

PICTURES of considerable length have centered in the spotlight of MOVING PICTURE AGE review scrutiny to the practical exclusion of the one-reel films: and with the thought of adjusting the scales I went forth to test the versatility of Film Boulevard. These brief glimpses of the pictures I enjoyed will indicate that the exchanges are prepared as well for the seeker of short subjects as for the man in search of feature pictures.

In Japan

Celebrated Players' Film Corporation, 810 S. Wabash Avenue, Chicago, screened the following worthy examples of the better one-reel subject:

"Making Manhandlers at West Point," a sports pictorial showing American youth in training at the National Military Academy. Working on the war-tested theory that athletes constitute the finest officer material, considerable time is devoted to the development of the cadets in football, baseball, basketball, tennis, horsemanship and polo, etc. This film provides an intelligent understanding of the process of developing leaders of men at West Point.

"Rheims," a Prizma reel in which the intrinsic beauty of the famous cathedral and near-by scenes is enhanced by the natural tints of sky and foliage. A. E. F. men and women will welcome these views of the land they knew in days of action, but it is just as enjoyable to those whose European trips are still in prospect. Let it suffice to say that I have viewed this reel twice, and the second screening was entirely pleasurable.

"Presidents of the United States," a Ford Educational Library release portraying our national leaders from Washington to Harding. The real educational interest and value of this film lie in the brief mention of important events that marked the period of office of the particular president, each mention immediately following the portrait of that executive.

"Moosing Through Kipawa," a Chester Outing reel in which we accompany a party of hunters-by-camera on a canoe trip through the North Woods. This picture, bringing with it the very breath of the lakes and woodlands, and tinted such a shade of green that it conveys the views with remarkable fidelity to Nature, is the finest scenic I have seen for many a day. The mother moose, browsing in the brush; the antlered bull, his majestic spread held high as he watches the approaching canoes; and the little spotted creatures, boldly facing the camera until it almost touches them—these are included in this window upon a woodsman's paradise.

"Federated Screen Snapshots," a glimpse of the popular film characters. In this reel are shown informal shots of Mary Pickford, "Fatty" Arbuckle, Dorothy Dalton, Max Linder, Cecil DeMille, Bebe Daniels, and many others well known to screen devotees. The informality of this series makes it a pleasant change from the usual type of one-reeler.

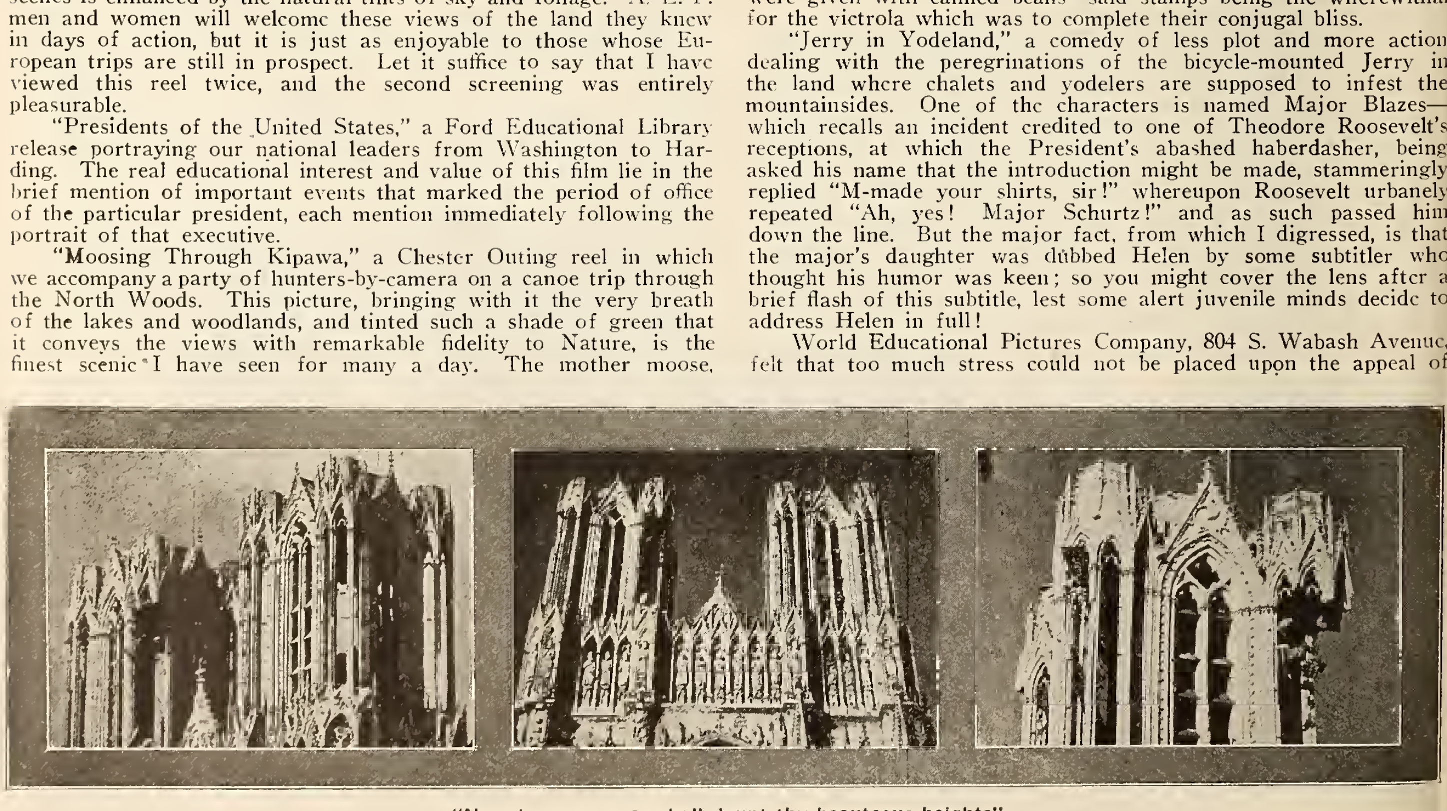
Kinema Film Service, 808 S. Wabash Avenue, suggested that I include some clean fun, and offered the following one-reel examples:

"On Her Account," wherein the comedy is accounted for by the young wife's lack of a count of the money drawn from her account. Of course the plot is overdrawn, for that's what makes the comedy—and without the overdrawing, of what account would your story be?

"Beans for Two," the tale of happenings after a young couple had discovered that double quantities of trading stamps were given with canned beans—said stamps being the wherewithal for the victrola which was to complete their conjugal bliss.

"Jerry in Yodeland," a comedy of less plot and more action dealing with the peregrinations of the bicycle-mounted Jerry in the land where chalets and yodelers are supposed to infest the mountainsides. One of the characters is named Major Blazes—which recalls an incident credited to one of Theodore Roosevelt's receptions, at which the President's abashed haberdasher, being asked his name that the introduction might be made, stammeringly replied "M-made your shirts, sir!" whereupon Roosevelt urbanely repeated "Ah, yes! Major Schurtz!" and as such passed him down the line. But the major fact, from which I digressed, is that the major's daughter was dubbed Helen by some subtitler who thought his humor was keen; so you might cover the lens after a brief flash of this subtitle, lest some alert juvenile minds decide to address Helen in full!

World Educational Pictures Company, 804 S. Wabash Avenue, felt that too much stress could not be placed upon the appeal of


"Nor storm nor war shall daunt thy beauteous heights"

good scenics, and as the manager thus inadvertently touched upon my hobby I was glad to include the following:

"High and Hungry," a satisfying glimpse of the joys of Glacier National Park. We accompany a large party of equestrians on an all-day journey that takes us well into the clouds and brings us back with seemingly insatiable appetites. The picture is interesting as an example of the scenes that need not be sought on European soil—for they may be found right at home if one will but seek.

"Some Speed to Suruga," a record of a trip through the less-known sections of Japan. Ordinarily we do not think of torrential streams and placid lakes and craggy mountains in connection with Japan, and for that reason the beautiful scenes unfolding before us have an added pleasure. I found an especial satisfaction in this scenic.

YOUNG ABE PLAYS BARRISTER

The bird that inspired the theft that caused the chase that brought the villain to trial

THIS month I present for your delectation two more episodes of the Lincoln Cycle, these entitled "My First Jury" and "The Call to Arms"—and I offer them with as thorough confidence in their worth as I evinced concerning the episodes discussed in the August issue.

During Lincoln's term of office he received a letter from an uncle, Dennis Hanks, inquiring about a charge of theft made against Lincoln by a neighbor, Huck Carter. The President smiles reminiscently, and replies that when his uncle comes for a visit he will be glad to relate the story; and then the episode goes on to portray the incident as told by Lincoln when Dennis Hanks comes to Washington, about as follows:

The shy little colored lad steals a chicken from its pen, but he is caught by the neighborhood boys after a long chase. Huck Carter advocates immediate castigation, and is ready to carry his plan into execution; but Abe, prompted by the sight of the assembled youngsters, claims the alleged thief should have trial by jury. And so it is decided.

The impaneling of the jury is a most delightful process. To complete the roster of "twelve tried and true" jurors it devolves upon the court to select without too much circumspection from the adjacent representatives of the animal kingdom; and a modest mule, a belligerent dog, a literally retiring turtle, and a pacifist cat requiring but slight canine persuasion to overthrow her tenets—all of these emergency jurors reluctant to pass judgment as to how a living creature should spend his own time—make the panel entire.

Young Lincoln is defending the prisoner. The spell of his oratory is sufficient to convince the human members of the panel that the man at the bar should be released; and, as the remaining members render no dissenting opinions, aside from the personal altercation produced when a feline remark was passed in the hearing of the dog juror, the verdict is "Not guilty!"

It was in the opening moments of this legal affair that Lincoln had disposed of the "stolen" sickle by hanging it over the branch of a tree, from which it had never been removed; and upon returning from Washington Lincoln's uncle finds the now rusted sickle where it was left.

"The Call to Arms," the fourth episode of the Lincoln Cycle, is intensely interesting and valuable as portraying the martyred president's reluctance to give the word that should precipitate civil strife upon the nation. Lincoln in his desperate deliberations goes back in mind to his mother's deathbed, reviewing his promise to her that he would carry out his purposes by love and kindness and not by force; and yet he appreciates that there are times when force is the only expedient. The attack upon and the fall of Fort Sumter decided the issue.

There is no need to mention each month the dramatic sincerity that is so prominent a feature of the Lincoln Cycle; but I cannot refrain from commenting that if every new non-theatrical film achieves the high tone found in these pictures the school, church, and community-center exhibitions will soon be taking over at an accelerated pace the position of importance in the community from which the theatrical exhibitions are now being forced because of their failure to qualify.

"My First Jury" and "The Call to Arms," as well as all other episodes of the Lincoln Cycle (each episode constitutes a complete two-reel story in itself), are distributed exclusively by Community Motion Picture Service, which maintains branches in all large cities of the country. The Chicago office is at 734 S. Wabash Avenue.

DR. CONWELL'S NEW PRODUCTION

WE cannot have too many men of serious minds and high ideals at work in the broad field of non-theatrical films; and it is with especial pleasure that Americans who have known Russell H. Conwell and his Christian services will hear that he not only approves of moving pictures for the church, but that he has just completed a non-theatrical picture himself—and which, he says, is not to be the last.

"Johnny Ring and the Captain's Sword" is a five-reel version of an experience of Dr. Conwell's during the Civil War. Young Conwell was rather a liberal thinker in his early days, and he was not long in reaching the point, achieved by so many other men who believe that cold reason should prevail, where he willingly classed himself as an atheist. Such rare gossip could not remain unspread; Conwell was soon known as an unbeliever.

The storm of civil war breaks upon a stunned nation—though stunned for but a moment. Conwell is conspicuous in the organization of a military company (this was before the modern days when hard-shelled sergeants and weak-chinned captains signed up the enlisters!), and he is chosen as the company's commander; and within a brief period Captain Conwell and his Union fighters are in the field.

But with them is Johnny Ring, a small, retiring lad whose application of enlistment had been rejected because of his stature. The boy had returned with his father, who had asked that Johnny be permitted to accompany the soldiers as Captain Conwell's personal servant. The Captain, not able to withstand the boy's enthusiasm, had allowed him to go with the company as the com-

The first information of the attack

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manding officer's orderly, and thus the lad's ambition is satisfied.

Trouble arises when Captain Conwell comes upon Johnny Ring reading the Bible given him by his mother. The Captain seizes the Bible, throws it aside, and orders Johnny never to read it again in the tent; and faithful Johnny is forced to confine his reading to times when his superior is either asleep or absent.

But now appears genuine disaster. Captain Conwell has ridden away to get the payroll, and the enemy chooses this occasion to kill a sentry or so and attack the Union men. The camp is destroyed, the Unionists routed—and as they flee Johnny Ring recalls that the Captain's beautiful engraved sword, presented to him by the admiring folks of his home town, is in Conwell's tent.

The lad runs back through the confusion and smoke, secures the sword, and finally drags himself across the burning bridge to his comrades. But wounds and exhaustion are too much for him, and within a few hours the Bible-reading Johnny Ring has gone to meet his Savior.

Months later Captain Conwell is seriously wounded in a mountain charge. Through the hours of pain it is borne to him that beyond God there is nothing; he sees that all of his wonderings and searchings have failed to arrive at the inescapable truth facing him now; and he vows that if he is permitted to live he will carry out the worthy aims of two lives—Johnny Ring's and his own.

I wish this film could have had better direction, for there are many points that could have achieved great heights in the hands of a skillful and long-trained director. The war scenes are effective when one considers the limited resources at the command of the armies of those days, although they cannot be expected to impress the A. E. F. member of the audience. The moral of the tale is certainly worthy; and an added reason for giving this film consideration is the fact that the profits derived from "Johnny Ring and the Captain's Sword" are to be devoted entirely to the assistance of financially handicapped students at Temple University, Philadelphia, and other schools.

This film is distributed in the Middle West by New Era Films, Inc., 21 E. 7th Street, Chicago, and information as to distribution in other territory may be obtained from the Temple Producing Company, Inc., 1943 N. Broad Street, Philadelphia.

"JUDITH *of* BETHULIA"

IN the general case I would not consider a picture's cast as having any particular bearing upon the worth or unworth of the picture; but "Judith of Bethulia," the five-reel version of an incident in the Catholic Bible, has such an unusual collection of headliners as to render important an enumeration of the principals. Blanche Sweet, Henry Walthall, Mae Marsh, Robert Harron, Lillian and Dorothy Gish—time and again we have seen one or another of these names on the big signs over the sidewalk before the theatres, but rarely all included in one production; and to know that these well-known characters take the primary roles in "Judith of Bethulia" is to be assured (and I promise you the assurance is vindicated!) that the production is exceptionally accurate and enjoyable.

The siege of Bethulia

As for the trend of this incident of the Old Testament: Holofernes was besieging the city of Bethulia with his 120,000 footmen and 22,000 horsemen, and the aqueducts had been cut off and the springs were guarded;

> And when they had kept this watch for full twenty days, the cisterns and the reserve of waters failed among all the inhabitants of Bethulia, so that there was not within the city enough to satisfy them, no, not for one day, for water was daily given out to the people by measure.

Now the people reproached Ozias that he had opposed the besieging Assyrians, and demanded that they be allowed to give themselves into the hands of those who had cut short their water. But

> Ozias, rising up all in tears, said: Be of good courage, my brethren, and let us wait these five days for mercy from the Lord.
>
> For perhaps he will put a stop to his indignation, and will give glory to his own name.
>
> But if after five days be past there come no aid, we will do the things which you have spoken.

But when Judith, widow of Manasses, and renowned throughout Bethulia for her virtue and beauty, heard that the town was to be given up after five days, she called the ancients Chabri and Charmi.

> And Judith said to them: As you know that what I have been able to say is of God:
>
> So that which I intend to do, prove ye if it be of God, and pray that God may strengthen my design.
>
> You shall stand at the gate this night, and I will go out with my maid-servant; and pray ye that, as you have said, in five days the Lord may look down upon his people Israel.
>
> But I desire that you search not into what I am doing, and till I bring you word let nothing else be done but to pray for me to the Lord our God.

After fervent prayer this holy woman of Bethulia robed herself in glad raiment, and plaited her hair, and decked herself with ornaments;

> And the Lord also gave her more beauty; because all this dressing up did not proceed from sensuality, but from virtue; and therefore the Lord increased this her beauty, so that she appeared to all men's eyes incomparably lovely.
>
> And she gave to her maid a bottle of wine to carry, and a vessel of oil, and parched corn, and dry figs, and bread and cheese, and went out.

The Assyrians welcomed Judith when she said that she had come to tell Holofernes many things concerning her people, and she was taken to the chieftain's tent. Holofernes was dazzled by the beauty of Judith, nor was his pleasure lessened by the ingratiating speech in which she seemed disposed to give him information for the destruction of her kinsmen. But when Holofernes would have ordered food taken to her tent, Judith replied that she had her own supplies, these being sufficient until she had accomplished her purpose; and she also was granted permission to leave her quarters "at night and before day" for prayer.

The opportunity to attain Judith's ends appeared when she was summoned by Holofernes to make merry with him. The chief's generous potions of wine shortly reduced him to a drunken stupor. Judith, a prayer for strength on her lips, loosened the prostrate leader's sword and with quick strokes severed his head from his body.

According to the Book of Judith, Holofernes' head is taken back to Bethulia and displayed upon the walls. This gory bit of fidelity to text is omitted in the film interpretation of the story, and one will not feel that the value of the tale has been in any way jeopardized by the omission.

> And they two went out according to their custom, as it were to prayer, and they passed the camp, and having compassed the valley they came to the gate of the city.
>
> And Judith from afar cried to the watchman upon the walls: Open the gates, for God is with us, who hath shewn his power in Israel.
>
> And they all adored the Lord, and said to her: The Lord hath blessed thee by his power, because by thee he hath brought our enemies to nought.

At Judith's adjuration the Israelites gathered their forces and in the early morning sallied forth against the Assyrians. But when Holofernes' under-officers came to him for instructions the leader's body was discovered; the terror and dread seizing upon the officers was quickly communicated to the Assyrian soldiers, and the besieging army fled in disorder, leaving behind vast stores of treasure.

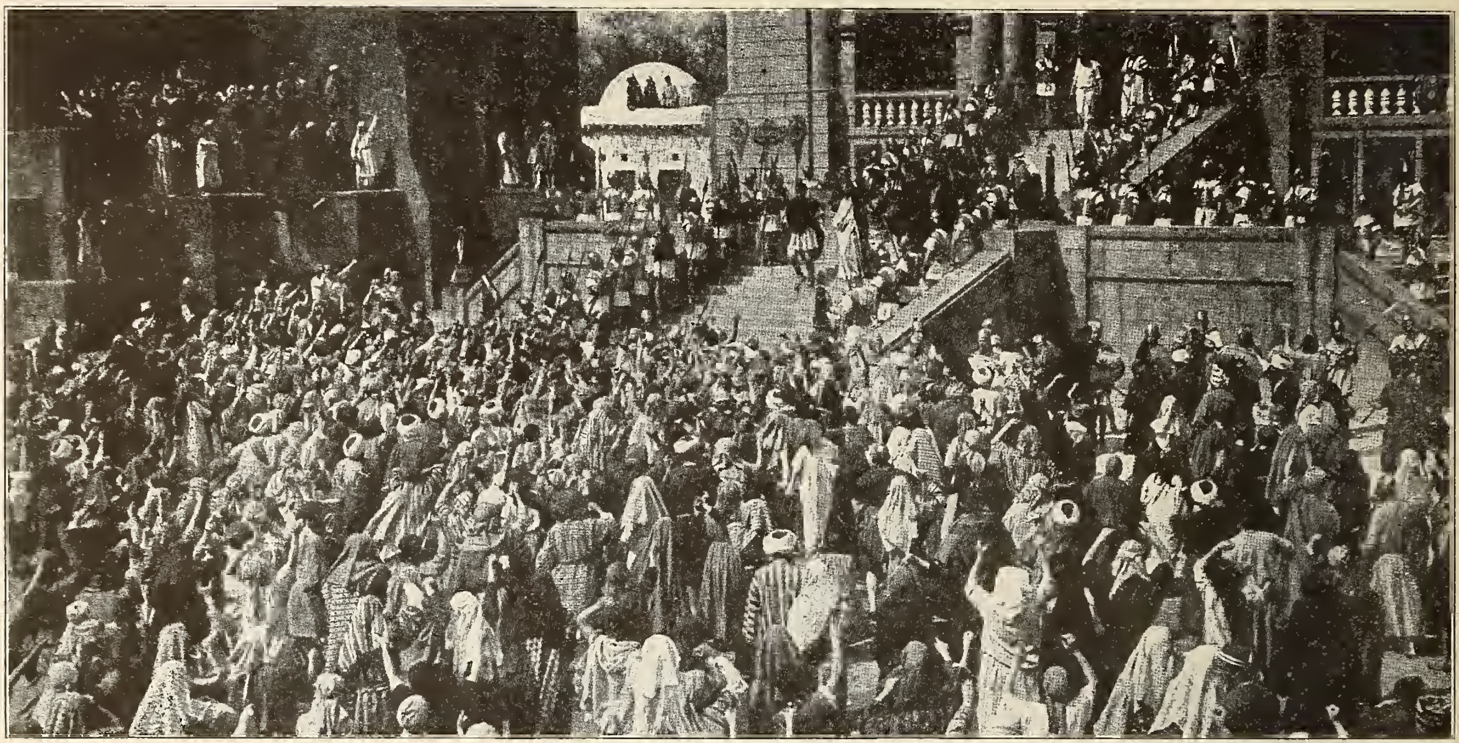
> And the people were joyful in the sight of the sanctuary, and for three months the joy of this victory was celebrated with Judith.
>
> And after those days every man returned to his house, and Judith was made great in Bethulia.

Eyes, but he sees not

So runs the narrative, and the film version follows the story accurately except in the unimportant detail mentioned above.

I was particularly impressed with the consistent atmosphere and the impressively appropriate settings of "Judith of Bethulia," for through these essential factors the Biblical tone of the picture is maintained without a discordant note. The dramatic values of the production are high, as the characters of the cast would indicate. For a film which correctly interprets an incident of the Catholic Bible, and presents the material in thoroughly artistic form, I have yet to see a finer picture than "Judith of Bethulia."

This film was screened for me by Matre & Company, 76-78 W. Lake Street, Chicago.



The demonstration against the Saviour

LIST' *to a* TALE *of* AGES!

NON-THEATRICAL exhibitors have just one opportunity to lay hands upon what we might call the "spectacle" productions, such as "Intolerance," "Cabiria," and "The Four Horsemen of the Apocalypse," and that is the period when the theatrical bookings have been run and the film is available for rental or sale at a reasonable rate. This condition is inevitable; and, although it may seem to work a hardship in the case of feature films, yet it is our one recourse until that day, not so far distant now, when the films receive as definite and as liberal financial consideration in religious and scholastic activities as church hymnals and school charts.

"The Birth of a Race" is a spectacle film. Its theme is the brotherhood of Man, and with it we are carried from the first creation to the present day. Adam and Eve walk side by side (sufficiently circumspect in their vagueness of delineation, I believe, to comply with the sensibilities of the usual church or school audience); Christ is portrayed in His preaching, before Pilate for trial, and led toward the scene of His crucifixion; Moses leads his people out of their slavery after the period of years in the wilderness; Columbus leaps from the prow of his small boat and claims America as a colony of Spain.

These items of history are touched upon but lightly; but the final epoch of the film, treating of present-day occurrences and tendencies, is built on a story structure, and we trace definite characters through the absorbing years of the war. The plot of this epoch is not at all unusual, dealing with labor conditions previous to the war and then with incidents of the great conflict itself.

There are two scenes requiring your attention as regards propriety. The scene in which the plant manager tries to take the incriminating papers from his secretary is entirely too long, and the character of the latter part of it is such that this final section positively should be cut. Also, preview the reel wherein the enemy invades the Allied hospital. The immorality of some of the Germans has been so frequently and so vividly delineated that we can forego further enactment of one of war's most horrible phases; and when some fiendish inspiration prompts the author of the scenario to make the Hun brute the American nurse's brother, as in this case, horror achieves its millennium—and non-theatrical audiences aspire to no such degrading heights in their film drama. With these two instances provided for there should be no reasonable objection to the contents of this film.

"The Birth of a Race" is what might be called a series of good films. Eight reels in length, it covers considerable ground, and in doing so it provides us with some excellent photography and a number of very fine scenic effects. An intermission should be planned for when this picture is shown, as the usual audience becomes restless during an unbroken showing of eight reels—although I will say that the interest is so cleverly sustained that this film, when screened for me, apparently occupied the time of only about six reels.

The picture is distributed by the Pyramid Pictures Corporation, 443 S. Dearborn Street, Chicago.

To promote safety work among the railroad workers J. F. Gordski, General Safety Agent of the O.-W. R. & N., recently held a film showing in Portland, Oregon. In this he combined the three reel picture, "Bulletin No. 70," a railroad safety picture, and "Careless America," one reel, on automobile accidents. These two films emphasize the necessity of being on guard against accidents both when at work and when on the street.

An interesting address on "The Use of Visual Aids for Class Room Instruction" was given recently before the New Jersey Council of Education at Newark. The speaker was Alfred W. Abrams, of the visual instruction division of the New York State Department of Education. Mr. Abrams discoursed at length on the value of pictures in education when combined with proper talks and topical reading. He said that he considered the use of slides in educational work as fully as important, if not more important, than moving pictures.

A special "Movie Day" was held in Rochester, N. Y., to create a "Hospital Happiness" fund which is used to provide movies for the hospitals, orphan asylums, homes for the aged and like institutions in Rochester. Contdibutions were taken in boxes in the lobby of each theatre.

A medical film, "Clinic Days," was shown before a meeting of the Evanston branch of the Chicago Medical Association recently. The picture was taken in the Pennsylvania Hospital of Philadelphia, under the direction of Colonel Edward Martin, and deals principally with the technique of surgery.

JAMES K. SHIELDS
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Sight registers 7 times as many mental impressions as the other four senses combined. Its importance is 29 times as great as the average importance of the other four. There are available 4 outstanding films which treat on this most important subject—SIGHT.

1. "Through Life's Windows"
which is an analysis of the structure and operation of the eye,
2. "Saving the Eyes of Youth"
which depicts a typical case and shows how blindness may be averted in infancy,
3. "Childhood"
which treats of the eye diseases,
4. "Opportunity"
which shows the opportunity which is open for education in the Sight-Saving Classe.

If you are interested in Public Health or Public Welfare, you cannot afford to be without these authoritative motion picture studies.

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WORCESTER FILM CORPORATION
130 West 46th Street, NEW YORK CITY
WORCESTER, MASS.

APPROVED FILMS *and* THEIR SOURCES

New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects

Films for the Church, School, and Club

The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

(See addresses of exchanges below)

FAMILY FILMS

Recommended for Young People and Adults

The Sky Pilot.* Reels, 6; producer, Catherine Curtis; exchange, First National. Remarks: A young preacher successfully passes through many trying situations and finally wins love and respect of veteran ranchmen. A Christmas tree and Santa Claus are featured. In part 1, shorten fight. In part 2, cut subtitle containing "Services Hell," also all speeches of Indian ending with "dam." In part 5 cut sub-title "I hate him," etc.

Nothing Like It.* Reels, 2; producer, Christie; exchange, Educational Films Corp. of America. Remarks: Comedy about an amateur show.

Wild and Willy.* Reel, 1; producer, Gaiety; exchange, Educational Films Corp. of America. Remarks: Girls try to camp without having any men around. Their chaperone proves as great a coward as the girls and they finally decide in favor of inviting some of their gentlemen friends to join their camping party. Cut scene hitting man over head with club.

The Lioness and the Bugs.* Reel, 2/3; producer, Fables Pictures, Inc.; exchange, Pathe. Remarks: Aesop's Fables modernized. Cut scene of dance by caterpillar.

The Fox and the Crow.* Reel, 2/3; producer, Fables Pictures, Inc.; exchange, Pathe. Remarks: Aesop's Fables modernized. Cut scene of dance by caterpillar.

Dashing North.* Reel, 1; producer and exchange, Famous Players-Lasky. Remarks: Bud and Susie cartoon by Earl Hurd. Cut scene of boy kicking polar bear.

INDUSTRIAL FILMS

Felling Forest Giants.* Reel, 1; producer and exchange, Pathe. Remarks: Detailed story of the lumbering industry. Government representative selecting and marking trees to be felled, chopping and felling big trees in North Carolina, marking and sealing logs, skidding with mules and with oxen, shoeing of an ox, logging trains, mills, skidway, portable saw-mill, champion log-rollers of the world in action.

Modern Homes for Workers.* Reel, 1; producer and exchange, Community Motion Picture Service. Remarks: Dwellings of the Octavia Hill Association, Philadelphia. New homes in construction, only homes erected for workers in Philadelphia in twenty years. Homes erected by the U. S. Housing Corp. at Sunny Hill, Chester, Pa. Another group of model houses in Yorkship Village, Camden, N. J., built by the Emergency Fleet Corp.

INSTRUCTIONAL FILMS

Yosemite, the Valley of Enchantment.* Reels, 2; producer and exchange, Pathe. Remarks: Scenes produced in natural color and titled with the words of John Muir, John Burroughs, Henry Van Dyke, and others. Map locating all national parks, Yosemite, Mariposa Grove, Redwoods, Grizzly Giant, Inspiration Point, Bridal Veil Falls, Yosemite Village, Arch Rock, Indian Cave Rock, the Merced trail to Happy Isles, Glacier Point Rock, Vernal Falls, Overhanging Rock, El Capitan, Cathedral Spires, Silver Apron, the Water Wheel, Three Brothers, Nevada Falls, Glacier Point Hotel, the great Tussiack or Half-Moon, Yosemite Falls.

Pathe Review, No. 115.* Reel, 1; producer and exchange, Pathe. Remarks: Better muscles (slow-motion photography), muscle-building swings with Indian clubs; Hy Myer's Laughograph, a ramble through Provincetown; Ditmars' film, "four-legged chicks," alligator babies, 250-year-old alligator; Pathecolor, home town of Balzac, Tours, Tours Cathedral, Hotel Gonin, Vouvray village near Tours, River Vienne, Plesses les Tours.

Pathe Review, No. 116.* Reel, 1; producer and exchange, Pathe. Remarks: The Singhalese and the Devil Dance; Ceylon (cut native dance); canoe sports, novagraph; Florida, Palm Beach, Miami, bridge 2½ miles long; the new Alsace, street scenes, colored; Hansi, Hoch Koenigsbourg.

Gates of the Valley—Yosemite.* Reel, 1; producer and exchange, Educational Films Corp. of America. Remarks: Zigzag trail, burros, Overhanging Rock, Glacier Point, Upper and Lower Yosemite Falls, Illillquette Falls, Bridal Veil Falls, Merced River, Happy Isles, Vernal Falls, El Capitan Mountain, Nevada Falls.

Country Life in Bohemia.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp. Remarks: "Get-there" map to Prague, the Czechs, the real Bohemians, tilling the soil, the village goose-pond, oxen, types of country folk, flocks of sheep along the roads, the potato field, gathering the harvest of sugar beets, varied costumes, fete day and native dances, holiday finery, kindly people, smiling and working.

The Road to the Pyramids.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp. Remarks: Road to pyramids, outside of Cairo, street scenes in Cairo, concealing veil worn by women, means of transport of yesterday and today, the River Nile, mud villages, water buffalo, the great pyramids, Arab guides.

The Artist's Paradise.* Reel, 1; producer, Prizma; exchange, State Rights. Remarks: Settlement of artists at Concorneau, Brittany, France, Fernand le Gout Gerard and other well known artists, fishing nets and boats, mending nets, repainting a fishing smack, brief history of town, regatta, the old lighthouse and La Chapelle Notre Dame de Bon Secours.

Charles Urban's Movie Chat, No. 46.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights. Remarks: Lowlands of Dartmoor, England, villages along the River Dart; pigeon farm in United States; the late Lord Kitchener with the Camel Corps in Egypt; General Allenby; family pets, horses, dogs, cats and kittens, kinkajou of South America, deer; Urban Science series: scorpion and centipede.

Let's See the Animals. Reel, 1; producer, Kineto Company of America; exchange, National Exchanges——Review No. 49. African lions, Madagascar tree boa, blue-tongued lizard, Mongolian wild horse and colt, coypu rat, its fur, "Nutria," forms a valuable export from Argentina, Australian crow-pigeon, spoonbill (member of the stork tribe), stone curlew, South American crested screamer, South African ostrich hen, Zebu (the sacred cattle of India), Fallow deer, American elk or wapiti, Australian black swan, African spur-winged goose, American eagle, Bataleur's eagle, brown pelican, American bison, polar bears, tapir from South America, Malayan saddle-back tapir, hippopotamus, feeding the alligator, South American caiman (crocodile), Humboldt's wooly monkey, Diana monkey.

Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical-film directory, which every subscriber has, pages 12 to 19, inclusive.

Arrow Film Company,
220 West 42d St., New York City

Beseler Educational Film Co.,
71 West 23d St., New York City

C. B. C. Film Sales Corp.,
1600 Broadway, New York City

Commonwealth Film Corp.,
729 7th Ave., New York City

Community Motion Picture Service,
46 West 24th St., New York City

Educational Film Corp. of America,
729 Seventh Avenue, New York City

Famous Players-Lasky Corp.
485 Fifth Avenue, New York City

Federated Films of America,
806 S. Wabash Ave., Chicago, Ill.

First National Exhibitors Exch.
729 Seventh Avenue, New York City

Gaumont Film Co.,
101 West 42d St., New York City

National Exchanges, Inc.,
398 Fifth Avenue, New York City

National Non-Theatrical Motion Pictures, Inc.,
232 West 38th St., New York City

Paramount
(See Famous Players-Lasky Corp.)

Pathé, Inc.,
35 West 45th St., New York City

Reiben,
729 7th Ave., New York City

Robertson-Cole Distributing Corp.,
1600 Broadway, New York City

States Rights
(Write to Producer)

Slide Buyers' Guide

Slides of Agriculture

Every phase of agricultural endeavor is illustrated by slides listed in Catalog A.

A lantern specially adapted to extension uses is the "Automatic Scription."

Catalog and circular on request.

McINTOSH STEREOPTICON COMPANY
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Special Slides Made to Order

WE ARE PARTICULAR SLIDE MAKERS AND OUR WORK IS ALL HIGH GRADE. WE DO NOT UNDER ANY CIRCUMSTANCES ALLOW ANYONE TO HAVE SLIDES MADE FROM YOUR NEGATIVES.

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Lantern Slides, plain, toned or colored, from negatives or any form of copy. Technical Photography

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At Last Lantern Slides on FILM Rolls

Non-Inflammable

Weight of 100 Slides, 3 Oz.

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USABLE on ordinary stereopticon by means of the Touriscope attachment.

A Library of Educational Slide Films for Religious, Educational and Entertainment Purposes Now Ready.

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Let Me Make Your

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or

Make Them Yourself At My Modern Studios

With My Guidance and Co-operation Optional.

Every Necessary Equipment for Interior and Unsurpassed Exterior Locations.

W. Lindsay Gordon, 1931 Broadway, N. Y. City
Established 1903
Director and Producer of Non-Theatrical Motion Pictures

Exclusive Release of the official 5-Reel Film, "How The Belgians Fought." Write for date and terms.

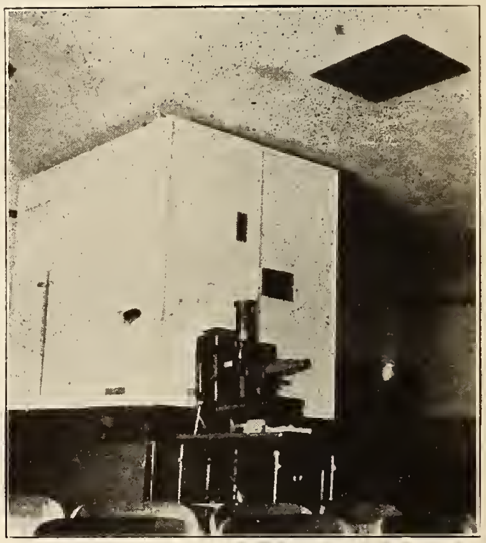
This continues the monthly discussion on instructional slides

LAYING *the* FOUNDATION

JAMES N. EMERY
Supervising Principal, Potter District, Pawtucket, R. I.

"I'D like to do something along the line of visual instruction," a friend mourned. "I'll concede that everything you say is true, that 87 per cent of the impressions come through the eye, that it saves time, that the impressions are vivid and lasting—but what can I do? My district is made up of small schools, and isn't well off. We can't afford six or seven hundred dollars for a moving-picture outfit, and two or three hundred more for booth and wiring, and two or three hundred more for film rental! Talk sense, man, talk sense!"

"There's a lot you *can* do in the way of visual instruction," I told him. "The moving picture is the final degree, that's all. You can accomplish a good deal in visual instruction, even in your smallest country schools, if you go about it in the right way. We don't depend altogether on moving pictures, even if we have the equipment; we recognize the other phases as important."



A glimpse of Mr. Emery's working material: Balopticon and stand, and booth containing Power's 6B Cameragraph and equipment

The Scope of Visual Instruction

A statement which was perfectly true. Though we have one of the finest moving-picture outfits in the New England states, we do not confine our efforts in visual instruction entirely to the projector. Indeed, were we to limit instruction to that means solely it would curtail the work in great measure. To think of visual instruction as confined entirely to the moving-picture screen would at once bar the door to many a school or community unable to finance the projector and its upkeep.

Equally valuable with the film in teaching are the lantern slide, the stereoscopic view, and even the printed picture, the postcard, and the magazine cut. In our school we use them all, even down to the rotograph pages of the Sunday newspaper, or pictures cut from magazines. In varying degree all are useful.

Inexpensive Possibilities in Visualization

Not every school can afford the first cost of a projector or its upkeep. Many schools have not even electricity available. But where current is at hand almost every school can have its stereopticon. Even lacking electricity, a storage battery or Presto-Lite or acetylene tank can be used with very satisfactory results, and a library of slides built up. Failing these, a set of stereoscopic views and a few stereoscopes will give very satisfactory service, and there is no country school so poor that the teacher cannot build up a collection of pictures for use in the classroom.

Clipped Pictures as Visual Aids

These last are simple, cheap, and effective. Their extent is almost unlimited. For rural schools especially they can be made to serve an excellent purpose. We use them to a substantial extent in our school of more than 500 pupils, even though we possess projector, Balopticon, and stereoscopes. Such magazines as the Saturday Evening Post, Leslie's, Asia, the National Geographic, and scores of others have valuable pictures for the teaching of geography and history. Even the rotograph sections of the Sunday newspapers have a great many which can be used to excellent advantage. Discarded textbooks, sample maps—a dozen avenues will suggest themselves to the wideawake teacher.

System Will Help

To get the most value out of these some systematic method of keeping them should be followed, and system maintained in their use. We have followed with considerable success a plan of posting one or two of these on the bulletin board each day, and they are eagerly scanned by the pupils. The bulletin-board habit is a good one to inculcate in pupils.

The teacher will find her work facilitated if she keeps pictures in a uniform size and style so far as possible. Those of irregular size can be mounted by the corners on pieces of thin bristol or heavy wrapping paper of a standard size, and kept for reference. A good plan is to keep them alphabetically or arranged in any order that the teacher prefers, by subjects or otherwise, in portfolios, or folded covers of heavy wrapping paper, or even large envelopes. It will be surprising how rapidly a valuable working library for reference will be developed.

The children, too, will be anxious to co-operate, and though many of their offerings of necessity will reach the wastebasket, many a parent will help you out in ways that you have not dreamed of.

Growth of Equipment

Your subdivisions will increase rapidly, and in their turn be themselves subdivided. You may start, for example, with a portfolio on Europe, into which such pictures as relate to that continent will be filed. It will not be long before you will separate it into Great Britain, France, Italy, and the like, and even those divisions will once more be divided into surface, industries, buildings, dress and customs, etc. Asia will resolve itself into its chief countries, and your libraries will grow apace to a real working equipment.

If your school possesses a Balopticon or apparatus for showing opaque pictures, almost any picture that is sufficiently clear and of enough contrast can be used with fairly satisfactory results. Pictures from discarded textbooks, maps, magazines—the horizon is unlimited. We have secured good results from a collection of colored postcards. Black and white pictures with plenty of contrast give the best results, but almost any picture lends itself to projection.

Using the Stereograph

The next step, the stereograph, is also within the reach of almost any school. Stereoscopic views are not expensive, and with a few stereoscopes the nucleus of a library of this sort can be started, and added to as funds permit. Several large firms have a wonderfully wide variety from which to choose, and cross-indexed for reference from almost every viewpoint.

The stereoscope possesses its own peculiar advantage of an apparent three-dimension view, which nothing

(*Continued on page 32*)

Slide Buyers' Guide

Joseph Hawkes
662 6th Avenue NEW YORK

America's Leading Specialist
in
Made To Order Slides

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TYPE YOUR MESSAGE ON THE SCREEN!
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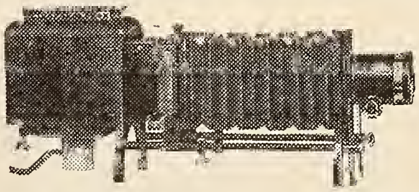

Agency for Underwood Lecture Slides now owned by Keystone View Company
Geo. W. Bond Slide Company, 4 East Lake St. Chicago, Ill.

RADIO-MAT PATENTED
TALK from your screen
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50 RADIO MAT SLIDES $2.
Accept no Substitute.
RADIO-MAT SLIDE Co. MAKERS
121 W. 42ND ST. NEW YORK
For Sale by all Leading Dealers

GOSSIP-GATHERING *on* FILM BOULEVARD

This was the picture-hunters' gun emplacement—and such as this their objective

J. R. BRAY, president of Bray Productions, Inc., returned to New York July 10 after a series of experiences in the North Country that would constitute a first-class thriller—wild animals, forest fires, and all. Others in the party were Edward Cave, Mr. Bray's director; Walter F. Schaefer, cameraman; R. S. Peck, director of the Exhibits and Publicity Bureau, Department of Trade and Commerce of Canada; and Dr. Fred R. Clapp and Andrew C. Weisberg, South Bend, Indiana.

The trip was made primarily for moose pictures, and the right-hand photograph will indicate that the purpose was accomplished. Some entirely unexpected shots were secured, as, for example, those of moose fleeing from the terrific heat of the forest fires. The set-up shown in the left-hand picture was used for most of the photography, but on one occasion the danger became so great that it became necessary to separate the canoes, and then the occupants, with soaked clothing and with their faces protected by wet handkerchiefs, "ran" for safety. "But we came back with the goods!" concluded Mr. Bray.

* * * * * * * * *

Carl E. Akeley, president of Akeley Camera, Inc., New York City, and prominent as a scientist and explorer, is co-operating with the American Museum of Natural History in the organization of an expedition to penetrate the African Congo forest to study and photograph the gorilla in his native habitat. Three cameras are being taken, with a large number of special lenses for use under the peculiar conditions prevailing in the dense African jungles.

It is expected that about a year's time will be spent in actual work in the African territory, and it will be necessary for the Americans to live and hunt with the natives in the primitive way in order to gain their confidence and their genuine co-operation in achieving the expedition's difficult aims.

The plan of procedure for the actual photography is interesting. Mr. Akeley is to train a fearless native gun-bearer to follow in his steps with a light and simple movie camera. The explorer will lead off, gun in hand (this is one case where the camera must be secondary, if the expedition is to return with complete personnel!), and the native trailing behind will be instructed in only two duties—to start cranking with the camera pointed in the direction in which Mr. Akeley is looking whenever his leader halts, and to stop when the signal is given. Mr. Akeley, who is well known as an explorer, and who on his last expedition hunted elephants with Theodore Roosevelt, considers this the only method by which gorilla pictures may be obtained.

* * * * * * * * *

The remarkable photograph displayed on the Editorial Page is a virile indication of the progressive activity of the Chicago non-theatrical interests at a time when so many various industries are so concentrated on the task of bewailing their misfortunes that their tears blind them to opportunities in embryo.

With a Rothacker film, "Howdy, Chicago!" projected by a DeVry projector on a screen hung in the forecabin of the aeromarine cruiser "Santa Maria," a select audience witnessed, during the Pageant of Progress at Chicago, the first aerial motion-picture performance ever staged. It was feared that the vibration accompanying the flying boat's speed of 90 miles per hour would interfere with the projection, but the vibration was so slight as to have practically no effect upon the clearness of the screening. It is difficult to imagine the average layman wishing the portholes blocked to allow of a film exhibition at the present time of unfamiliarity with flying as a conventional mode of long-distance travel, but it is by no means difficult to look ahead a brief period to the time when the novelty will have been dissipated and moving pictures will be the normal recourse for whiling away hours in the clouds.

A. L. Parker, of the Rothacker organization, arranged the exhibition.

* * * * * * * * *

The Co-operative Safety Film Company, 808½ S. Wabash Avenue, Chicago, announces that it is prepared to furnish a complete safety-standard service for owners of narrow-gauge projectors. First releases will be on September 15. The exchange is to be run on a co-operative basis, and it is claimed that considerable saving can thus be effected. An interesting feature of the organization is that a school is to be conducted for instructions in handling the safety film for educational purposes.

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The Atlas Educational Film Company is now disposing of its entire film exchange, and its representative states that all efforts will now be concentrated upon the production of educational-industrial films.

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"Write your annual report on celluloid!" declaims the Rothacker Film Manufacturing Company. This policy does seem to have its adherents, for the Chicago Chapter of the American Red Cross, the Chicago Y. M. C. A. Hotel, and the Hebrew Institute, of the same city, have all chosen this method of vitalizing their yearly statements of progress, and this concern has produced the films mentioned.

Among other recent productions by Rothacker are "Shoes of Service," a three-reel film portraying the manufacture of the Converse Rubber Shoe Company product, and "Out of the Rock," a visit by film to the plant of the Raybestos Company in Bridgeport.

* * * * * * * * *

An interesting Kineto Review entitled "Old New York" has just been released. The scenes are comparative; first are shown reproductions of certain places as they were in days gone by, and then appear views of the same spots as they are today. "The Naturalist's Paradise," material photographed during the Barbados-Antigua expedition, is also now complete for release by Kineto.

* * * * * * * * *

The Walter R. Ratt Company, 1210 Conway Building, Chicago, distributors of the DeVry projector, have not neglected the opportunities afforded by the Pageant of Progress, even though not renting exhibition space. Through their efforts DeVry projectors were made use of in connection with the exhibits of the Oshkosh Motor Truck Company, the Chicago, North Shore, and Milwaukee Railroad, and the Mechanical Department of the U. S. Navy. A DeVry machine is also to be used by the State Supervisor of Manual Arts, Department of Public Instruction, State of Wisconsin, in his exhibit at the state fair, to be held in Milwaukee, August 29 to September 3.

* * * * * * * *

A new branch office for New Era Films, Inc., is to be opened in Minneapolis, September 15. Rev. F. D. White, a Congregational pastor for a number of years, an overseas Y. M. C. A. worker during the war, and secretary of the Interchurch World Movement, is to have charge of the new branch.

Middle West distribution rights for "Johnny Ring and the Captain's Sword," a Civil War story, have just been secured by this organization.

* * * * * * * *

Announcement is made that Rohair Film Productions, 1717-29 N. Wells street, Chicago, is now producing educational and industrial films. Morris E. Hair, the technical director, has a working background of over fifteen years' experience as cameraman, and A. A. Rothengass, the other party to the concern, has been engaged in advertising, journalism, and the production of industrial pictures for the past ten years.

* * * * * * * *

The American Photoplays Corporation, 1400 Broadway, New York City, announces the creation of a budget system through which prospective producers of educational and industrial films may finance their projects. The organization claims that it receives its profits only after the money expended for the production and marketing of the picture has been repaid to the purchasers of the budget investment certificates.

* * * * * * * *

Announcement is made that prints of the U. S. Department of Agriculture series of educational films have been secured for rental through National Non-Theatrical Motion Pictures, Inc. This concern is also producing a number of film versions of the Mother Goose Rhymes.

* * * * * * * *

The second edition of "Motion Picture Projection," revised and enlarged, has been brought out by the Theatre Supply Company, 124 W. 45th Street, New York City. This book should be of real service to the non-theatrical exhibitor who wishes a sound understanding of his mechanical problems, for it goes into the basic principles of projection to the point where application on the reader's part will allow him to comprehend his difficulties and their solutions. One section is devoted to an analysis of the portable projector and its peculiar problems, and screens and films receive due attention. James R. Cameron is the author.

The University of Pittsburgh Service

(*Continued from page 7*)

maintaining of a large library and an efficient service. The educational value of the visual material was realized more and the service appreciated when institutions assumed part of the responsibility, and it proved useful in insuring proper and prompt attention in shipping and returning materials. Rules and regulations were observed more strictly, and delays and disappointments were avoided by following bookings on scheduled times.

Owing to the expensive production and reproduction costs of obtaining films the University of Pittsburgh, as well as other universities, institutions, and organizations engaged in this work, was compelled to make service charges in order to meet requirements, and to promote a more proficient use of visual materrial.

Two Special Plans

The co-operative and special rental methods of distribution were inaugurated by the Visual Instruction Bureau to afford the best possible service.

Under the co-operative system a registration fee amounting to $50 is required, and this entitles remitters to our film and lantern-slide service for a period of one year. Our library permits us to schedule one booking of three to five reels of film and one set of stereopticon slides a week. Arrangements can also be made to suit special occasions. The registration fee for the lantern-slide service exclusively is $25 for a period of one year. Registration fees or service charges are paid at the beginning of the service and upon signing and returning an agreement covering rules and regulations governing the service. The money derived from the service charges is utilized by the Visual Instruction Bureau to cover expenses for supplies, allowances for deterioration, and the purchasing of new visual material and the building up of an efficient service and large library. The Visual Instruction Bureau permits the raising of money from the following sources to meet the requirements of the service, but no financial profit may accrue to any individual or private organization: Subscriptions among the pupils; donations or appropriations from school funds; collections at community gatherings; sale of season tickets; entertainments (advance sales of tickets); contributions from individuals, parent-teachers' associations, school-improvement associations, and other organizations and institutions.

The advantages of this plan are numerous and may readily be ascertained. When non-theatrical institutions and organizations can look forward to receiving films and slides on any specific subject from a direct source at a nominal cost, initial appropriations and increases will be made by the boards of di-

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Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5 cents per word. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5) cents and send the amount with your advertisement. All advertisements of less than 30 words are accepted at the minimum charge which is for 30 words.

FOR SALE—PATHESCOPE MOVING PICTURE MAchine in good condition; new Premier model; $75.00 f. o. b. Chicago. Address Rutledge & Company, 35 S. Dearborn street.

FOR SALE—DE VRY PROTABLE MOVING PICTURE machine; also Victor stereopticon with carrying case. Both new. Will sell at considerable reduction. Electric Equipment Company, 222 Ripley street, Davenport, Iowa.

POSITION WANTED—COMPETENT CAMERAMAN. Reasonable; excellent camera outfit; 15 years good experience in all branches. Open to any good proposition. What have you? Address Cameraman, second floor, 3434 North Hoyne avenue, Chicago, Ill.

MOTION PICTURE MACHINES, FILMS AND SUPplies for electric, calcium or Mazda light bought, sold and exchanged. Bargain lists free; 200 reels of film for sale. Comedy, western, educational and features. National Eqiupment Company, 409 West Michigan street, Duluth, Minn.

DANIEL J. GOFF, EXPERT CINEMATOGRAPHER, accepts assignments; any time, any where. Own laboratory and lighting equipment. Dependable service and reasonable rates. Daniel J. Goff, 320 Wrigley Bldg., Chicago.

DO YOU KNOW YOU CAN GET YOUR FILMS cleaned and repaired at a reasonable price by a film expert? Will be glad to furnish you with further information upon request. A. Teitel, 804 South Wabash avenue, Chicago, Ill.

BARGAINS—REBUILT EDISONS, SIMPLEX, POWER 5 and 6A projectors with mazda lamp equipment and motors. Special service to churches, schools and clubs. Entertainments furnished. Educational and scenic films for sale. Brinkman, 116 West 49th Street, New York City.

EDUCATIONAL FILMS COVERING A WIDE RANGE, for sale at remarkably reasonable prices. Historical, Literary, Entertainment, Patriotic, Geographical and Scenics. Single reels to seven reelers. New prints can be supplied when desired. Write us your needs. Ready now, "Hamlet," The Shakesperian Tragedy. Jawitz Pictures Corporation, 729 Seventh Avenue, New York City.

WANTED—NEW AND USED PRINTS IN GOOD condition; also negatives. All types of films except drama features. Ellis O. Jones, Forest Hills, N. Y.

ARTHUR WEIL—COMPLETE TITLE SERVICE, featuring TITLEGRAPH, especially for the educational, industrial and non-theatrical industries. Room 1807, 220 West 42nd Street, New York. Telephone Bryant 9048.

1,500 REELS, FILMS—EDUCATIONAL, COMEDY, Travel, Dramatic, $3 to $12 each. Special low rental to churches, schools, lodges, private exhibitors; $395. Graphoscope Projector, fine condition, $175. Home Projector, $60. Ray, 326 Fifth Avenue, New York.

SCENARIOS WANTED, FOR EDUCATIONAL, INdustrial and commercial films. Enclose return postage if you want unavailable Mss. back. Send for list of subjects. The Rohair Film Productions, 1717-1729 No. Wells Str., Chicago.

THREE RELIGIOUS FILMS FOR SALE, HAND colored, Samson and Delilah, Prince of Israel, Judith and Holofernes, all for sixty dollars, taken singly twenty-five dollars each. Midland Film Co., 804 So. Wabash Ave.

rectors of institutions and organizations. This system will develop and stabilize visual education, reveal its popularity and possibilities, and aid in stimulating state appropriations for this purpose.

After studying and experiencing the existing conditions as to the availability and rental prices of films and slides from other sources the co-operative plan when considering the means of receiving funds was found to be very economical. As to the raising of funds, five cents a month by one student, for example, yields sixty cents a year. One hundred students would raise $60, which pays for the service charge and allows a balance of $10 towards paying transportation charges. This, however, is only one of the six methods by which money could be raised, not counting possible appropriations by the school boards.

In order to reach the highest efficiency and acquire the most adequate library of film subjects for exhibition purposes, the Visual Instruction Bureau acts in the capacity of an exchange for commercial-film companies and corporations engaged in the production of educational and scientific films, thus placing through a central library a service and class of films that could not be bought or that we could not now afford to buy outright for circulation under the co-operative plan. Materials deposited with this institution by companies and corporations for distribution could be rented for the sum they quoted for each subject at the same rate required by them directly. The Visual Instruction Bureau received a commission for conducting this service which would eventually have covered the expense of the mechanical operations of the library for both plans. The plans of operation were similar to those employed by commercial companies and exchanges. The Special-Rental Service is thus found to be of great advantage to all concerned.

Conditions Governing the Service

The following conditions must be strictly observed by all borrowers of visual material. The rules are based on practical experiences in conducting a service to afford the best results.

1. *To handle and pack visual material properly and be held responsible for the loss or damage while in your possession, beyond ordinary wear and tear.* Films must not be rewound before returning to the Visual Instruction Bureau. Failure to comply with this rule will require extra work necessitating the rewinding of the film twice upon inspection. If films are exhibited more than once, making it necessary to rewind them, great precaution and care should be exercised in doing the work slowly and correctly to avoid scratches on the emulsion side of the film, which causes rainy streaks on the screen when exhibited. The use of pins to join films is inexcusable at any time. This improper joining may cause severe injury to the fingers or hand of the film inspector. If film cement is not available ordinary paper clips may be used most advantageously. The proper reel bands should always accompany the right film. Failure to do so often causes great confusion in identifying films. Reels must be kept in metal containers immediately before and after exhibiting, as well as at all other times.

2. *All films and slides must be insured while in transit, and transportation charges paid both ways.* Shipments are made by parcel post or express to suit the convenience of the borrower. Shipping notices accompany each shipment indicating the film subjects included, date of shipment, date to be returned, and amount of postage if sent by parcel post. All express shipments go forward collect. Money extended on parcel-post shipments must be refunded either after each shipment or at the end of each month. Shipping notices which are recognized by numbers should be filed with the post-office or express receipts for future reference and in assisting the tracing of possible lost shipments in transit.

3. *Competent operators must be employed.* Only one who is known to be competent, and with a sense of responsibility and capable of operating and taking proper care of a machine, and who fully understands the value and properties of films, qualifies as a competent operator. A poor operator or a machine in bad condition may ruin a new film almost completely in one exhibition.

4. *To return visual material to the Visual Instruction Bureau promptly after each exhibition or to such institutions as may be requested.* Films and slides are booked up on a schedule far ahead of time. You can therefore readily understand why materials must be returned the day following the exhibition or on scheduled time. Delays will handicap and disappoint the next borrower. Place yourself in his position in having arranged a special program and then failing to receive the films or slides on account of negligence on the part of some previous borrower. Would you be that previous borrower? The earnest co-operation of all will eliminate such disappointments and unsatisfactory services. Shipping notices as stated before indicate the time material is to be returned. Shipping labels furnished by the Bureau are to be used in making return shipments.

5. *To inform the Bureau as early as possible if unable to use material on specified date.* If for some reason you find that visual material booked for a certain date will not be exhibited on account of canceled dates, or if visual material already in your possession was not exhibited on the specified date and is to be retained for another date, the Bureau must be notified.

6. *To submit report cards properly filled out after each exhibition.* Reports must be submitted by this Bureau to the various sources from which visual materials are received for circulation. The availability of new materials for distribution depends largely upon the number of exhibitions, large attendance, and promptness in making reports. A statement is also desirable expressing your approval or disapproval of each subject, making suggestions, and outlining your method of presenting visual material and how effectively class subjects were supplemented.

7. *To book films and slides as far ahead of time as possible, selecting first, second and third choice and notifying the Bureau in ample time to ship material for special dates.* To insure efficiency and accuracy material should be ordered both by serial number and subject. Members on the co-operative plan may select and book programs in advance, or if requested the Visual Instruction Bureau will select programs on the scheduled dates. The latter plan is preferred and generally insures better programs, owing to our familiarity with the contents of the material. Another feasible and effective plan is to have borrowers submit a list of all the subjects to be exhibited for an extended period, after which the Bureau will ship programs from the selected list on successive dates. Under this plan special dates and subjects are also permitted.

8. *To abide by the rules and regulations set forth in the visual bulletin.* Failure to comply will be deemed ample cause to discontinue the service.

The extent of the service and the possibilities of a rapid increase are shown by the following figures:

During seven months of distribution, starting with November, the initial month after reorganization, up to June, a total number of 5,761 reels of film were circulated, 1,913 film exhibitions were held, and a total number of 681,699 people attended the exhibitions. The distribution of stereopticon slides did not compare with the film service, but the figures also ran high. A total of 612 sets or approximately 30,000 slides were circulated, 455 exhibitions were held, and a total of 91,346 people attended.

Progress may be ascertained as follows: During the first month (November) 372 reels were circulated and 1,086 in May, 92 exhibitions were held in November and 420 in May, and 24,620 people attended exhibitions in November to 167,176 in May. A compilation of data shows that there are 640 non-theatrical institutions and organizations in the territory covered by the University of Pittsburgh that are equipped with motion-picture-projection machines. Of this number 380 machines are in use in Pennsylvania. The following table shows the distribution of machines:

Schools: elementary, high, colleges, etc.	254
Churches	84
Y. M. C. A.'s	51
Industrial companies	136
Clubs and fraternities	35
Hospitals	10
Miscellaneous	70
Total	640

The institutions and organizations included in this table comprised our latest mailing list. The names were secured through correspondence and inquiries regarding the service. It is likely that we have not been in touch with all institutions equipped to exhibit films.

It is to be understood also that not all these institutions and organizations were enrolled as active borrowers of visual material, but were all prospective applicants for entrance under the co-operative plan. More than 200 institutions and organizations used visual materials, and 50 subscribed for the service under the co-operative plan, paid the required registration fee, and exhibited films and slides weekly.

According to correspondence on file and personal interviews at least 125 or possible 175 enrollments would have been received.

Borrowers of films expressed very favorable opinions of the co-operative-service plan, and came to a realization of the educational possibilities of the visual method of education. Quite a number of schools and Y. M. C. A.'s used visual materials for educational purposes exclusively and outlined plans to hold tests and experiments in visual presentation.

The general method adopted by most institutions—of which the Heinz Community House, Pittsburgh, James G. Blaine School, Philadelphia, Wellsville, Ohio, public schools, and East Liberty, Pa., Y. M. C. A., were the most noted—was to have pupils assemble in class groups to witness the pictures and convene for a general discussion of the subject, followed by a lecture by the instructor.

Owing to the time required to reorganize and lack of office force few experiments were made at the University of Pittsburgh. A lecture-room was equipped with projection apparatus, both mo-

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with stereopticon attachment

the best made for church
and school use.
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should be booked several weeks in advance of exhibition dates in order to avoid disappointments and delays in securing suitable subjects.

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offers a selection of the most desirable films in this particular field, including feature photo-plays in dramas, juvenile and comedy subjects, religious productions and scores of short subjects of various classifications.

The coming season promises a greatly increased demand for non-theatrical films, and it would be to your advantage to secure our film lists, make your selections, and order now.

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CLASSIC FEATURES

Suitable for literary courses in visual instruction and desirable for permanent library purposes for immediate disposal.

Enoch Arden	4 Reels	Shakespeare's, A Winter's Tale,	3 Reels
Silas Marner	7 Reels	A Hoosier Romance	4 Reels
Rumpelstiltskin	4 Reels	Dombey and Son	6 Reels
Barber of Seville	3 Reels	The Mill on the Floss	7 Reels

The above subjects and numerous other films all in excellent condition must be disposed of at once. Write to M.P. care of

MOVING PICTURE AGE—51 East 42nd Street, New York

tion-picture and stereopticon, and during the last two months instructors were assembling their classes to supplement their subjects.

The Visual Instruction Bureau, with the assistance of the Physics Department, directed the production of four reels of film on physics and chemistry, covering principally: mechanics of solids and fluids, rotary motion, surface tension, light, sound, low temperatures, boiling and freezing, liquid air, electricity, and magnetism. Plans were also formulated to produce pictures on biology, agriculture, physical education, and additional physics films.

In conclusion, I will say that the experience gained in the capacity I served more fully convinces me of the possibilities and interest in visual education. Institutions have been educated to the fact that a *free* film service is not practical, and that next to production is required a well-organized visual-instruction bureau and an effective distributing service.

One Constructive Program

(*Continued from page* 8)

on history, especially as we can supplement the geographical side with a very complete collection of slides.

Film Sources

Another question which enters into the making of any schedule is the eminently practical one as to whether regular service can be secured at reasonable prices. It is poor business from the standpoint of both seller and consumer to have one or two reels of film at varied intervals during the year from one house, one or two from another, still another small assortment from a third at infrequent occasions, and so on; and it does not make for satisfactory business relations. To deal with but two or three houses may mean curtailing your ideal program slightly, but in practical service it is almost sure to bring infinitely more satisfactory results and certainly increased confidence.

If funds permit we plan a regular use of one good news-weekly film and one magazine or review film to put before the boys and girls some conception of current events and general knowledge at the present time. Our plans also contemplate fortnightly community film entertainments, whose schedule, however, will be entirely separate from our educational program, and for which films will be billed on a separate basis. Some films may be used on both lists, to give the parents and adults of the community a chance to see some of the especially valuable films their children are enjoying.

Historical films include, for the eighth grade, "The Man Without a Country," "Lincoln the Lover," "Life of Lincoln," "Daniel Boone," several in the Lincoln cycle of the Famous Players, "Shenandoah," "The Blue and the Grey," "The Higher Mercy," and "The Confederate Ironclad." For the seventh grade there are "The Boston Tea Party," "Paul Revere's Ride," "Brave Women of '76," "Benedict Arnold," "Capture of Fort Ticonderoga," "War of the Revolution," and "How Washington Crossed the Delaware." The sixth-grade history films include "The Coming of Columbus," "Conspiracy of Pontiac," "Landing of the Pilgrims," "English Settlements in North America," "French-English Wars," "Historic Boston," and "Abenakis Maiden."

Literature is represented by "The Legend of Sleepy Hollow," "Evangeline," "Christmas Carol," "Rip Van Winkle," "The Man Without a Country," and "Little Orphant Annie." Juvenile literature has its share in "Robinson Crusoe," "Rumpelstiltskin," "Little Red Riding-Hood," "The Sleeping Beauty," and "Hansel and Gretel." The geographical films cover the work of fifth, sixth, seventh, and eighth grades, with a fair proportion of time for each.

An Example of a Balanced Program

The schedule offered below is by no means to be regarded as an ideal one, or applicable to all circumstances. It represents an attempt at a constructive program paying attention to the elements of literature, history, geography, and juvenile literature, with some measure of inspiration and example by drama to the youthful spectators. The factor of securing the films from comparatively few sources at a reasonable cost also enters into it. We estimate the program to cost between $300 and $400 for the school year, slightly less than one dollar for each pupil in the school, and we expect little difficulty in raising the amount necessary. Some changes will doubtless take place in the list, but we expect to follow it as closely as possible.

Below is our 1921-22 program, with sources from which the films will be obtained. Figures in parenthesis indicate the number of reels. All films mentioned are one-reel unless indicated by figures in parentheses.

The Man Without a Country (3), Benedict Arnold (2), from University of Wisconsin; The Coming of Columbus, Lincoln the Lover (or A Colonial Belle), Life in Japan, from Beseler; Japan Today (2), Conspiracy of Pontiac, from Beseler; Life and Customs of the Japanese (6), from U. of W.;

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The Spencer Home Delineascope is complete in every detail, fitted with 250 Watt Special Projection Bulb with high grade projection lens in special focusing mount and with a unique carrier that outdoes any previous type ever shown for efficiency and speed in changing slides. Lantern is complete and ready for action when delivered you at only $25.00. Metal case for above $4.00.

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To be sold singly, in lots or as a going proposition.

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Atlas Educational Film Co., **Oak Park, Illinois**
(A Suburb of Chicago)

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Richardson's Handbook

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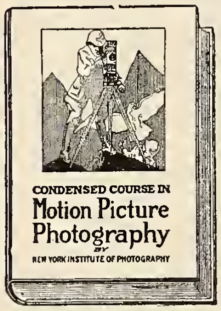

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Legend of Sleepy Hollow (3), Robinson Crusoe (2), Colombia, South America, from U. of W.; Boston Tea-Party (2), Chinese Scenes, from Beseler; Rumpelstiltskin (4), Little Red Riding-Hood, Historic Boston—the Mohawk Trail, from U. of W.; Paul Revere's Ride (2), Landing of the Pilgrims, from Beseler; Life and Customs of the Chinese (6), from U. of W.; Life of Lincoln, River Travel in Indo-China—Tiger Hunt in Indo-China, Country of the Mahrattas, from Beseler; New England States (2), English Settlements in North America, from Society for Visual Education; Brave Women of '76, Capture of Fort Ticonderoga, Picturesque India—East India Fakirs, from Beseler; French-English Wars, War of the Revolution, from S. for V. E.; Christmas Carol (2), Confederate Ironclad, from Beseler; Georgia, the Land of Sugar Cane, Scenes in Korea, Wild Animal Study, from Beseler; St. Augustine, Fla., Daniel Boone, How Washington Crossed the Delaware, from Beseler; Rip Van Winkle (5), Shores of the Pacific, Mollendo, S. A., from U. of W.; Lincoln Cycle, including Native State, Down the River, A Call to Arms, A President's Answer, Slave Auction, Under the Stars, from Community Motion Picture Service; Evangeline (5), A Trip to Evangeline's Land, from U. of W.; Sleeping Beauty (3), Hansel and Gretel (3), from U. of W.; Birds and Animals of Brazil, Ten Million Honey Makers—Mosquito, Water Beetle—Evolution of a Silkworm, Abenakis Maiden (2), Goldie-Locks and the Three Bears, from U. of W.; Amid Archangel Snows, Along the Riviera, The Story of the Orange, from American Red Cross; Glimpses of the Balkans, Venice, Constantinople, from A. R. C.; Shenandoah (3), from Beseler; The Blue and the Grey, The Highest Mercy (Lincoln), Rambles Round the English Lakes, Venice—Rome, Somaliland—Africa, Tripoli-Tunis, from U. of W.; By the Zuyder Zee, Visit to New York City, Pike's Peak and the Garden of the Gods, Mississippi River, Harvest in Morocco, Mt. St. Michel—France, from U. of W.; The Fall of Troy (2), Egypt in the Time of Moses, Along the Nile—Pyramids and the Sphinx, Damascus and Jerusalem, from U. of W.; Little Orphant Annie (5), The Ghost of Slumber Mountain, from U. of W.

The foregoing program is designed to cover a wide field with the minimum of wasted time, and to enlighten more than one subject and more than one grade. So far as it does this it will have reached a desirable goal. But above all, if it reaches and grips the imagination of the boys and girls that see it, stamps itself indelibly on their memory, kindles love of country, unselfishness, justice and right, fires their patriotism, and makes better Americans of them—in such measure as it succeeds in these qualities, it will have set an ideal, and will be worth the time, money, and sacrifice. The film can be used to teach the essential facts of science, geography, history, and literature; but above all, it can worthily lend its services to the developing of real American spirit, and that at a time when it was never more needed.

Co-ordinating the Community

(*Continued from page* 11)

The programs are planned so carefully that one feature immediately follows another, the attention of the optience being kept from start to finish. The change from film to slide and vice versa is executed so that one fades into the other and does not detract from the continuity of the film. It has been determined that the showing of the slide when it is used for a definite purpose has a restful effect upon the optience.

Such programs may be planned to carry out the thought of special occasions, as Thanksgiving, Christmas, Lincoln's Birthday, etc. In other words, it is possible through a carefully arranged program to have an impressive community celebration of historical events in which the appeal through the eye shall dominate. These sample programs fully illustrate this fact.

COMMUNITY SERVICE

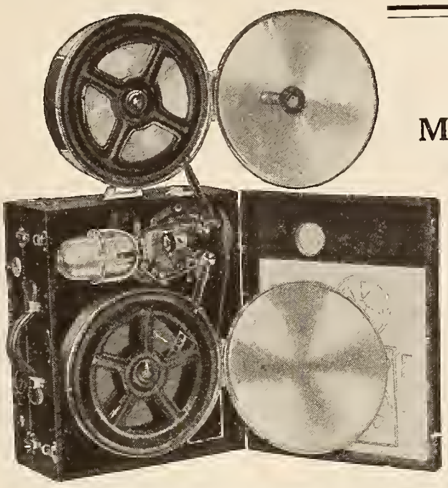
TERCENTENARY CELEBRATION OF THE LANDING OF THE PILGRIMS

1. Orchestral Selection
2. Introductory Remarks
   REV. W. J. VAUGHAN, President, Community Service Association
3. Community Singing: "America"
4. Supplementary Film
5. Slides: New England Scenes
6. Feature Film: "The Courtship of Miles Standish"
7. Duet—"The Breaking Waves Dashed High"
   MRS. FLORENCE BLATT and MISS HARRIET BADGLEY
8. Feature Film: "The Courtship of Miles Standish"
9. Slides: Community Notices
10. Feature Film: "The Courtship of Miles Standish"
11. Community Singing: "The Star Spangled Banner"

COMMUNITY SERVICE

CELEBRATION OF LINCOLN'S BIRTHDAY

It is fitting that we draw aside from our daily tasks and pay tribute to the memory of our great Lincoln, great



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Naturally, the degree of its portability is the chief governing factor in the popularity and practical value of the machine. This feature is especially desirable in church and school work.

There is no other projector like or even near like the Aladdin. It weighs less than twenty pounds and is self-contained in case 13"x16½"x7½". All aluminum except bearings, which are steel. Case covered with seal grain fabrikoid. Capacity 1,000 feet standard film. Requires only 12 V. 27 C. P. lamp, yet develops brilliancy equal to 300-watt lamp. This feature, together with special patented heat resistance cord, prevents heat from entering the case, thus insuring safety. Can be arranged so that the film may be stopped for any length of time on any view (a distinct advantage for lecturing). No flicker, picture perfectly clear. Works with any current by simply attaching to outlet, or with dry cells or storage batteries. Write for descriptive folder.

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because of his humility, his tender compassion, his boundless heart, his broad vision, his understanding of human nature, and his constructive statesmanship at a time when the destiny of democracy on this continent hung in the balance. Yes, what Lincoln did, said, and was constitutes the greatest contribution ever made to "The Land of the Free and the Home of the Brave."

---

1. Community Singing: "America"
2. Comments on the Life of Lincoln
   Rev. W. J. Vaughan, President, Community Service Association
3. Supplementary Film
4. Songs, Selected
   The Village Quartet
5. Recitation: "The Gettysburg Address"
   Miss Gertrude Guerin
6. Slide Glimpses of Lincoln
7. Feature Film: "The Slave Auction" (from series "A Son of Democracy")
8. Cornet Solo, Selected
   Miss Emily Craig
9. Community Singing: "My Old Kentucky Home"
10. Feature Film: "Under the Stars" (from series "A Son of Democracy")
11. Community Singing: "The Star Spangled Banner"

In conclusion let me say that no other activity of this community has been so heartily supported as has this, and at the close of the second year it seems to be growing in popularity. This movement has given the promoters a keen and broad vision of its ultimate accomplishments in promoting community spirit through the appeal of the eye.

Laying the Foundation

(*Continued from page* 23)

yet has been able to rival. People, cliffs, mountains, trees, all stand out in their true perspective. There is no danger of breakage, no need of a darkened room, they are light, inexpensive, and easily stored, requiring but little room and little care. For a small class they are admirable.

In my own experience, however, with the large classes that we usually have in our city schools, I have never found the stereoscope quite as satisfactory as the lantern slide. With a class of from 40 to 50, such as we frequently have, too much time is required in passing the pictures around. But one or two pupils can see the picture at a time, and while those are looking at the picture the others in the class are getting restless and their attention is hard to hold. [Note in this connection the article by Mr. Greene, page 10.—The Editor.]

From frequent and often not too careful handling the pictures will become soiled, dog-eared, and scratched, and their life may be measured, like that of a shoe or an automobile tire, in positive and definite terms.

Concerning Slides

I have already dealt in other articles with the matter of building up a library of lantern slides. This should be carefully numbered and indexed so that the slides may be available for illustrating any subject. It does not matter so much how many slides you have as your ability to get full value out of the slides you possess.

The Keystone, Underwood, and other houses have several satisfactory cabinets for keeping slides which are not only attractive pieces of furniture but keep the slides comparatively safe. Drawers, each containing 50 slides, separated by cardboard partitions, minimize any danger of injury to the slide, and are numbered on the margin. If your slides are to be used out of the building, or lent to other schools, have one or two slide boxes. These are similar to the drawers, having a hinged cover and stout fasteners, and slides can be carried, even with comparatively rough handling, with little danger of breakage. If not provided with the box, get a substantial handle at a good hardware store and attach it to the top of the box.

It is safer, instead of using the screws that come with the handle, to bore with a small drill through the top of the box and attach the handle with short stove bolts, taking care that the ends of the bolts do not touch the top of your slides. In this way any danger of the handle's pulling off will be avoided. Be sure you select a substantial handle, broad enough to be comfortable to the hand, as the weight of a box loaded with slides is great. For further protection it is well to have a short leather strap which can be buckled around the box and will protect it from coming apart if the hinges and clasps should give way.

In our school we have a somewhat arbitrary rule that we will not lend slides to other schools unless a teacher comes for them, rather than one of the pupils. While the rule may seem rather drastic, we figure that it has saved us the breakage of a number of slides in several years.

Selecting a Stereopticon

The choice of lantern should be adapted to local needs. If the visual work calls for showings in a number of neighboring schools, or in the classrooms of your own building, a portable lantern which can be packed into a small compass is advisable. These can be obtained at very reasonable prices. As lighting conditions in the various rooms differ materially, a good screen, small or medium-sized, which can be rolled up and taken around should also be provided. In an emergency a plain white wall, or even the reverse side of a large wall map, can be used with fairly satisfactory results. For classroom work especially, do not try to have the picture too large. What is sacrificed in size is generally gained in brilliancy.

If most of the work is to be done in the school hall or auditorium—and no large school should be without its hall—one of the large Balopticons or non-folding lanterns with a solid stand should be provided. These can be obtained with a 600-watt or 1,000-watt gas-filled Mazda bulb, and will give excellent results. There may be some question of the worth of putting the extra amount necessary into a lantern which will also project opaque objects, as this adds greatly to the weight of the machine and also to the cost. The extra lens needed for this attachment is large and expensive. It opens up a practically unlimited field, however, for instruction by pictures. The stand should be mounted on rollers or castors, so that it may be pushed quickly and easily to different parts of the hall. A cover to keep dust and dirt from the machine when not in use is a necessity.

Be sure to have plenty of cord attached to your lantern, so that it may be used in any part of the hall. In constructing your auditorium, provide plenty of base-plugs or sockets in different parts of the room. It is never possible to tell in just what part of the hall it may be most convenient to attach the lantern.

Trays for the Slides

For convenient handling of the slides in the classroom our boys made a number of shallow trays in the woodworking room which we have found almost indispensable. These are of varying lengths, slightly over 4 inches in inside width, and about 1½ inches high, of ¼-inch stock, chestnut, mahogany, or any wood they happened to be working with at the time. One or two partitions midway of the tray give an opportunity for keeping the unused slides in one end and the used ones in the other, as they come from the lantern. At first we used cardboard boxes, but we find the trays much handier and far more durable.

As Regards a Screen

We have thus far never felt able to go to the expense of one of the prepared screens, although they are highly recommended. For the present in our auditorium we use a smooth plaster wall, finished with flat white paint, and surrounded by a heavy black border fitted to the size of picture thrown by our projector. When soiled it can be easily washed with soap and water, or easily refinished with a coat of flat white paint. We get a sharp, contrasting picture, noticeably improved since treating the wall with the flat white. Most stereopticon masks are practically square, and unfortunately the edges do not coincide with the border of the moving picture, which is oblong, in the proportion of ¾ to 1. However, this difficulty is but a minor one. A heavy burlap curtain, running on wires, was made by the girls in the sewing classes, and hung by the boys. This covers the screen when not in use, and a lighter muslin curtain, also made by the girls, protects the screen surface, and keeps dust and dirt off.

How much or how little of this equipment will be secured depends upon the ability of the school, and the interest taken by the pupils themselves. If the proper amount of enthusiasm is developed the equipment should be easily obtained, and there is more pride in it and its use when the pupils have earned the whole or most of it themselves at some labor and sacrifice, than when it has been donated all in a lump by some generous friend. A thing is appreciated in proportion to the sacrifice involved in securing it, and, if the equipment is considered as the boys' and girls' own, it will have an added value that nothing else can give.

Taking Pictures on Transatlantic Liners

Taking pictures is the chief outdoor sport of sailing day on the ocean liners, and sometimes as many as twenty cameramen, movie and still, are present when the "Aquitania," "Mauretania," "Berengaria," or other large ocean steamers push out into the stream on their way to Europe.

As a rule pictures are made on the sun deck, on the very top of the big Cunarders, where there is an abundance of light, and often the interest is considerably out of the ordinary. A recent photograph made on the "Aquitania" pictured a family numbering eighteen. Another photograph, made of the various photographers, displayed the great interest taken in picture-making on sailing day, as no fewer than five moving-picture machines and a dozen cameras were caught by one snapshot in a corner on the port side of the ship. Somewhat similar pictures might be made on other parts of the big steamer.

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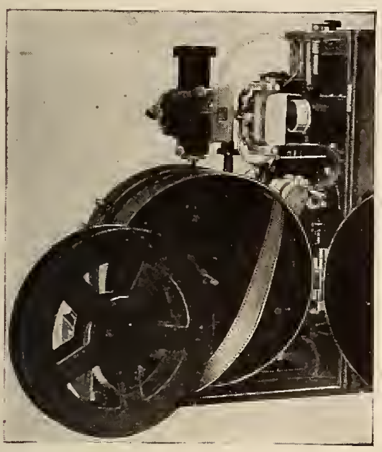

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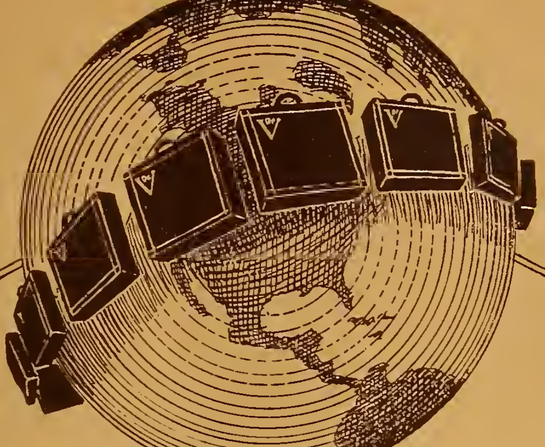

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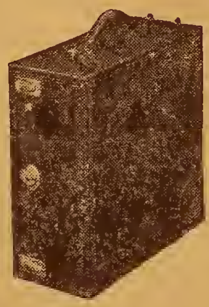

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Vol. IV OCTOBER, 1921 No. 10

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Publication Office: 418 South Market Street, Chicago, Illinois
EDWARD F. HAMM, President; WILLIAM EASTMAN, Vice-President;
WILLIAM C. TYLER, Sec.-Treas.; WALTER B. PATTERSON, Bus. Mgr.
VICTOR W. SEBASTIAN, East. Adv. Repr., Room 308, 51 East 42nd St., New York City.

Subscription price, $1.00 per year, in advance, in the United States and possessions; for all other countries $1.50 per year, in advance. Remit by check, draft, or postal or money order; other remittances at owner's risk. Single copies, $0.15. No subscriptions accepted for less than twelve months.

Subscribers will note that all changes of address must reach us by the tenth day of the month preceding date of issue.

Manuscripts, photographs, and sketches will receive courteous attention and reasonable care, but MOVING PICTURE AGE assumes no responsibility for unsolicited material.

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A Chat with the Editor

SINCE our announcement of the magazine's appointment as the official organ of the National Academy of Visual Instruction, many inquiries have been received regarding the nature of the Academy. Most of the questions have indicated a more or less definite idea that the Academy, rather than being a legitimate educational organization existing only for educational purposes, maintains commercial interests; and it may be well for all concerned to print this statement by J. V. Ankeney, Secretary of the Academy:

> The Academy is not engaged in promoting visual education commercially. Active membership and the control of the Academy and its actions are invested solely in those engaged in educational, semi-educational, or welfare work, and who are actual users of or are directing the use of visual aids for instructional purposes. *No companies, dealers, agents, or persons financially interested in the sale of visual-instruction materials shall be eligible to active membership.*

We would like to supplement this by a statement which should make clear beyond question the status of the Academy and that of any other associations seemingly occupying a similar position: The National Academy of Visual Instruction is the only national body of educators specializing in visual instruction without financial return from its activities.

✣

Readers will note that considerable space in this issue has been devoted to the particular field of motion pictures in the small towns and the rural districts. The tendency in a magazine such as this is to pay overmuch attention to activities in the centers of population, for it is from such territory that we get news of visual instruction conducted on a broad and expensive scale; but in many cases the activities of the smaller communities have the peculiar significance of being pioneer efforts. The story of Lanesboro's community house, and the tale of Backus, a theatreless town, are worth the reading.

✣

We hope that this issue will find particular favor with the exhibitor because of the unusual amount of directly applicable information contained. One of the best examples of this is the list of educational films suggested by the National Board of Review. Please note that we shall be very glad to print the other lists in the November number if the readers express a desire for the material; so a letter or a postcard stating your opinion of the lists will be appreciated. Also, we look forward to some satisfactory results if the exhibitor will apply the suggestions made in the discussion "The Film Without an Optience." We realize with painful definiteness the financial handicap under which most non-theatrical exhibitions now struggle, and if the plan put forth somewhat alleviates the difficulty the discussion will have been justified.

✣

In this number appears for the first time the official department of the National Academy of Visual Instruction. It was considered best to print in this initial appearance the purposes and the Constitution of the Academy, that no misunderstanding should exist as to its significance for all interested in the intelligent promulgation of an intelligent educational supplement, visual instruction. In later issues will be used articles expressing the Academy's best thought, and other material of a nature distinctly helpful to every advocate of visual aids.

THE EDITOR.

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TESTIMONIALS

"I wish to say that I was very much pleased with 'The High Road,' and I predict a distinct usefulness for it. Without any preaching or moralizing the film makes abounding good health and the contagious spirit that goes with it attractive and worth an effort involving self-control and work. The film is very useful not only to young folks but with adults, in that it embraces a feasible and comprehensive program in which the whole community has a part to play."
Dr. J. N. EXNER,
Director Department of Educational Activities, American Social Hygiene Association.

"'The High Road' was most interesting from many angles. The types were normal, the action natural, the moral obvious, and in addition to the educational feature, was most entertaining. The value of the motion picture in work of this kind is the visualizing of the important phases of the matter, as the knowledge conveyed through the eye makes a far stronger impression than that gained in any other way."
MRS. STANLEY LYMAN OTIS,
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EDITORIALS

VISUAL INSTRUCTION IS a most restless creature. It has shaken rudely the complacent belief of a certain group of educators that the old methods of instruction were inviolate and could not be supplemented to good effect; it has jolted to genuine wakefulness a number of pastors who once declared that visualization smacked of sacrilege, although the sacrilege of their half-filled auditoriums was more painfully in evidence; and it has upset the plans of many a live advertising man who has been convinced that there are more subtle representatives to approach and interest the prospect than the often blatant or oftener anemic message of printers' ink. But the indefatigable creature, vaguely aware that its powers are not fully extended, has reached farther; and at last it has gone to the places beyond the town confines, and is operating in the interests of the farmer, the man who, so needy of and worthy of every educational advantage, has been served least by modern aids.

This comparatively new situation makes for the enhanced health of our rural citizenry; not alone their physical well-being, although visualization has known skill in the imparting of the knowledge essential to the development of finer men and women, but the broader health found in efficient farm management and happier firesides and more human, less Main-Street-like communities.

But agricultural districts will do well to study the case of the schools and churches. Schools that intelligently selected equipment for visual education, and make use of that material in a business-like way, have never regretted the action; but the sane plan of making lectures and textbooks and the other conventional educative equipment more effective, by the inclusion of motion pictures and slides in the curriculum, has been handicapped because some educational institutions, contradicting the very spirit of education, rejected the idea of visual aids without even cursory investigation of visual education's basic tenets. The story of visual aids in religious institutions is practically identical; there are still churches whose Sunday services and Wednesday prayer-meetings remain unsmirched by the exhibition of stereopticon slides and moving pictures—and their chapels by throngs—and it is these churches whose lassitude handicaps the ambitious pastors serving the Lord by means of clean, reverent pictures that attract capacity audiences.

The problem of the American farming populace is little different. True, the facilities available in the city are not so easily theirs; on the other hand, the rural community does not suffer from the multiplicity of distractions that hampers the larger work of urban educational and religious institutions. The farmer in every section of our land must approach this proffered assistance more openmindedly than have some educators and some religious workers. He should not decide the expense would be prohibitive until he knows exactly what the equipment costs and has considered the many methods of using visual aids so that they will pay for their own original cost and subsequent maintenance; he should not fear that no agricultural pictures are available until he has consulted authoritative sources of information; in short, he should be slow to reject a proposition put forward only in the hope of bettering his own conditions of life.

The U. S. Department of Agriculture believes in visual aids for the farmer (see article "Playing the Farmer's Game"); the American Farm Bureau Federation is now compiling a film library for the assistance of the farm bureaus that now use film projectors; various agricultural associations and colleges are producing films expressly for the farmer; and numbers of county agents throughout the United States are breaking all attendance records at their meetings through the use of motion pictures.

And as regards the county agent: If he is conducting live, interesting meetings without resorting to motion pictures, what could he not do with his ability plus the humanizing appeal and the common language of motion pictures? And if by any chance he is not satisfied with his meetings, would it not be in order for this county agent to consider the moving picture before some progressive constituent brings it to his attention as the needed panacea?

◆

IN THE MARCH issue of the Elementary School Journal, Dean Charles Herbert Judd, of the School of Education, University of Chicago, makes the following editorial comment:

> The country has been flooded of late with propaganda material for visual education. Much of this material has been of the cheapest and most sensational type. Some of it has confined itself to the statement of the true merits of the visual method of instruction and will do more for the promotion of visual education of the right kind than will the cheap variety.
>
> Visual education, especially that form which uses moving pictures, undoubtedly has certain very attractive possibilities for the school. It makes vivid to the observer scenes which he could not otherwise take into his personal experience. But it is a perfectly clear fact, supported by a vast body of experience, that neither children nor adults can see very many details in any scene which is exposed merely to rapid, passing observation. Many experiences must be studied and analyzed in order to be understood. There are occasions when a chart, though it is not so attractive, is infinitely more educative in a visual way than is a moving picture. There are a great many cases when the only way to get attention concentrated on the right items in a situation is through carefully formulated verbal statements.
>
> The most egregious fallacy of the visual educators is that which they make when they try to vend their wares as complete substitutes for textbooks. An example of this sort of thing was perpetrated in a circular which came to the editor some days ago. With various personal data deleted, the circular sets forth its claims in the following terms:
>
> "Whether the screen or the textbook is more desirable and effective in nature-study teaching has just been put to the children in two public schools. One hundred and seventy out of one hundred and eighty voted in favor of the screen as a choice of methods.
>
> "This novel educational experiment conducted by a science teacher was based upon a film exhibiting 'The Life-History of the Monarch Butterfly.' The children were pupils of the seventh and eighth grades. Previously they had studied the Black Swallowtail butterfly from textbooks and actual specimens.
>
> "Not only did the children express an overwhelming preference for the motion-picture way, but they knew as much about the Monarch butterfly as they did of the Black Swallowtail, to which six thirty-minute periods had been devoted in the use of textbooks, specimens, and oral discussions. At least, that is shown by the papers which they wrote during the remaining fifteen minutes of the science period.
>
> "'It took two weeks to learn about the Black Swallowtail and only half an hour to learn about the Monarch butterfly,' one boy shrewdly observed.
>
> "The film showed every detail of the metamorphosis, from the 'milkweed caterpillar' greedily feeding, and later spinning the silk button from which its chrysalis hangs, to the butterfly taking form within the chrysalis case and finally merging as a moist, crumpled creature that unfolds into the glorious copper-winged Monarch.
>
> "'You learn more when you actually see it done in moving pictures than when you have to turn to page 146, say, and read about it,' wrote one child."
>
> As an educational experiment by a science teacher this seems to be, to say the least, a bit biased. The Monarch butterfly seems to have had a background of the Black Swallowtail, but no credit is allowed the humble black moth for all the preparation which he supplied for his more brilliant successor.
>
> After all, are the visual educators of the Simon-pure type going to gain their point by putting out this sort of stuff? Visual education is too good a possibility to fall into this kind of quackery. The textbook is too good an instrument of scientific teaching to be elbowed around in this way.

Dean Judd in his editorial has touched upon the very evil that evokes from many an educator a disagreeably significant "Ah, yes! Moving pictures!" when visual education is mentioned. The one answer to the question in his closing paragraph is, it seems to us, that visual educators of the Simon-pure type would belie this adjectival phrase were they to put forth "this sort of stuff." The material Dean Judd has quoted creates the impression that the educator has set out to decide *a point upon which he has already reached a decision*—and, if this be true, the worth of this particular research is determined and the service of the *genuine* educator is vindicated!

And hand in hand with this protest goes a communication from F. D. McClusky, instructor in education at the University of Illinois:

> Why not put the emphasis in the right place? "Preparation for College via Motion Pictures," which appeared in the August number of Moving Picture Age, fits in admirably with the propaganda one finds in current periodicals pointing out a royal road to learning by way of "the movie." Educators are critical of this twist that is being given to the movement for visual instruction—this emphasis placed on motion-picture instruction under the guise of forwarding visual education.
>
> It is absurd to conceive of a school in which the major form of instruction is the motion picture, and yet that is what one infers on reading the title "Preparation for College via Motion Pictures." On reading the article one finds this emphasis on the "motion-picture curriculum" being justified through the current stock arguments in favor of so-called "visual instruction." For example, the principal of the high school, Mr. Davis, is quoted as saying: "We do believe, above all else, in visualization. Wherever feasible I insist that the teachers in my corps teach by visualization. We have a library of several thousand lantern slides, which we use when films are not available on the given subject for the motion camera; but visualization is accomplished by action in the picture scheme, and so we use the motion picture whenever and wherever we can do so." But what proof does Mr. Davis have to back up the statement that "visualization is accomplished best by action in the picture scheme"?
>
> Mr. Koch, the author of the article in question, reaches the height of absurdity in his enthusiasm for visual instruction via motion pictures in the statement that "Only the occasional turn of the leaf of a pad, where some child jots down notes of what is being shown, breaks the silence of the darkened room." One wonders what the children actually wrote in the darkened room, and whether the eye-strain involved justified the return.
>
> The horse should be put before the cart. Motion pictures are only one of the methods used in visual instruction. Furthermore, all visual instruction is supplementary to our existing methods of classroom teaching. The motion picture has come to stay, and it must be taken into account in our educational scheme; but it must be properly placed in that scheme. Let's have less enthusiasm and more common sense, or the movement for visual education will hit the rocks of misunderstanding.

Mr. McClusky's protest is of distinct value, for it treats of two phases in this overstressing of motion pictures in visual education: the work of the professional writer; and the thoughts of the educator whose visual-instruction activities are perhaps efficacious to a degree, but basically unscientific. To the usual professional writer visual education is not a distinct educational supplement with numerous ramifications, but merely moving pictures with the difference that scenics and industrials are used instead of dramas; and in the cited instance the author's fervor swept him into the solecisms so obvious to the trained visual educator. On the second phase, perhaps it will be discovered that visualization in the Walnut Hill High School employs other important visual aids than the one emphasized in the article—or even, perhaps in that school has been evolved such an application of the motion picture that certain scientific principles of education will need to be revised. Mr. McClusky's criticism is absolutely sound, on the basis of the article, and he has left the way open should Mr. Davis wish to continue the discussion.

And finally, let us round out the trio of examples by quoting H. G. Wells, who in the Saturday Evening Post obliterates with one fell verbal swoop the sometimes bulky but generally capable foundation laid, stone by stone, by generations of patient educators, and replaces it with a "ready-cut" structure complete and flawless from its near-concrete underpinning to its better-than-brick chimney:

> All that scientific bric-a-brac in the cupboard had far better be thrown away. All the demonstration experiments that science teachers will require in the future can be performed once for all—before a cinematograph. They can be done finally; they need never be done again. You can get the best and most dexterous teacher in the world—he can do what has to be done with the best apparatus, in the best light; anything that is very minute or subtle you can magnify or repeat from another point of view; anything that is intricate you can record with extreme slowness; you can show the facts a mile off or six inches off, and all that your actual class teacher need do now is to spend five minutes in getting out the films he wants, ten minutes in reading over the corresponding lecture notes, and then he can run the film, give the lesson, question his class upon it, note what they miss and how they take it, run the film again for a second scrutiny, and get out for the subsequent study of the class the ample supply of diagrams and pictures needed to fix the lesson. Can there be any comparison between the educational efficiency of the two methods?

Mr. Wells, according to his own words, has taken down the wornout "Detour" sign, showed us the royal road to learning, and provided the full-springed, shock-absorbered, ease-upholstered vehicles for the effortless yet stimulating jaunt to a higher education. But keep your hand on that "scientific bric-a-brac" a moment longer. Generalizations are all very beautiful; and yet the man who has succeeded in keeping his feet upon the ground throughout the British author's peroration will be inclined to murmur, "Yes, indeed; but just where *is* this Elysium?" Some of Mr. Wells' theories as here put forth are now in successful practice; some are now in the process of experimentation. His suggestion that scientific equipment be thrown away is preposterous, and reflects the type of mind which—reasonably enough in the professional writer, whose works more generally inspire than instruct—sees the ultimate glorious end and misses (or fumbles) the essentials of detail. Concerning Mr. Wells' final sentence: One might as justly compare a house and one of its wings as to compare general educational methods with their supplement visual education.

Two complementary courses are open to us, both of them vital. The first is simple enough: the declaration of Moving Picture Age's policy. We stand for research in, development of, and application of every type of visual aid—stereograph, slide, chart, diagram, map, scientific material, moving picture, museum exhibit, and the new aids that time shall prove effective.

The second course is to offer Moving Picture Age as the best medium for the discussion of this problem, so significant for the real visual educators. Why should misunderstanding continue when the general educator and the specialist in visual education may, if they will but make the effort, come to talk in the same terms, and strengthen each other's striving toward the mutual objective?

◆

CHICAGO NEWSPAPERS, AND others throughout the United States, became quite delirious over the recent developments in the visual-education system of the Chicago public schools, under the able supervision of Assistant Superintendent of Schools Dudley Grant Hays. The reader could only have believed that at last the powers that be had ordained that Chicago's schools should be equipped for visual instruction—and, lo and behold! in the twinkling of an eye it was so. The fundamental fact so easily overlooked in the story was that the birth of the Chicago schools' plan of visual education took place 26 years ago, when (as is related in the biographical sketch of Dudley Grant Hays, on another page) ten Chicago school principals pooled funds for the establishment of a circulating library of slides for their school buildings.

Thousands of school men and women in the United States are conducting work in visual education on the small scale followed by those principals in the long-past years. Undoubtedly there were days when certain of those pioneers questioned whether visual education, in the limited form in which they knew it, fulfilled all that it promised; but Chicago's plan of visual education is only the growth of their efforts. May any of us, having in mind the Chicago installation (to be described in a later issue of Moving Picture Age), say that his or her necessarily small activities with visual aids are not capable of greater developments?

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FOR
CHURCHES, SCHOOLS, Y. M. C. A., CLUBS AND COMMITTEES

71 WEST 23RD STREET
NEW YORK

Vol. IV
No. 10
Moving Picture Age
OCTOBER
1921

PILOTING *the* GOOD BARQUE "COMMUNITY"

Rev. William N. Whear
Pastor, First Methodist Church, Lanesboro, Iowa

Showing the proximity of church and community house, aptly symbolizing the relation of Lanesboro's religious factors to the community's social interests; the Boy Scout troop; and (at bottom) one of Lanesboro's home-talent groups

NO one can question the value of the better motion pictures in the church and in community life. This fact has been demonstrated to our satisfaction in the work of the Methodist Episcopal Church of Lanesboro, Iowa.

Three years ago Lanesboro was a rural village within a great state. Today it is still a rural village, but its reputation has spread far and wide. Three years ago it was notorious as a bootlegging center; today it advocates, and has taken important steps to establish, clean community life. Three years ago the pool hall was Lanesboro's sole place of recreation; to be sure, we had a church building, but, while on Sundays it ministered to a fair congregation, during the week it was generally in use only for the gambolings of the mice.

But things are different now in Lanesboro. It is true that many evils still exist; as in the experience of Perseus, when some evils have been cut off others have appeared in their places. And yet the Methodist church has accomplished a generous measure of success in improving the recreational facilities and general community interests of Lanesboro, and the role motion pictures played in the cast is well worth describing.

Films were first used in the Methodist church to fill Lanesboro's painful want of clean entertainment. We had no adequate plan for the work, and those in charge had had no experience with films. Several local young men who knew something of motion-picture projection offered their assistance in this humble beginning. A portable projector and a muslin curtain were installed in the church auditorium, and with "The Goose-Girl" for the feature the initial program was screened for a large and enthusiastic audience.

Soon it was decided that exhibitions should be conducted twice weekly, financial help being derived from the free-will collections taken. We endeavored to secure both educational and recreational films; the former were obtained from the Agricultural College at Ames, Iowa, and the latter we rented from exchanges. Great care was exercised in the selection of films, these being chosen from the lists published in Moving Picture Age and other non-theatrical magazines. We often sent to the exchanges for synopses of the films. Unless we were perfectly sure of a picture we previewed it, and blotted out the objectionable parts when it was screened for the audience.

During the hot summer months we conducted outdoor showings. We secured the use of a vacant piece of land and erected seats, a bandstand, a board screen and a projector platform. Every Saturday night of the summer features, educationals, and comedies were screened, while the local band furnished music. People were attracted to our programs from homes many miles distant. To meet expenses ushers passed the hat during the intermission. At a Fall festival the same season we rented a chautauqua tent and projected free pictures for the crowd.

We had invested $200 in our portable machine, but soon we felt that by purchasing a larger and more expensive machine we could make our programs still more attractive. The matter of a new machine was presented to the people, and shortly enough money had been raised to buy a late-model Simplex. This machine has been in use for more than a year, giving excellent satisfaction. We have the incandescent lamp and lamp-house, and find this system very good. However, with the large projector it has been impossible to screen outdoor pictures.

Finances the Inevitable Problem

Of course, the matter of finances is always important where the church is doing the work. Many free pictures are supplied by state universities, agricultural colleges, the United States government, the Y. M. C. A., industrial concerns, and other organizations. The Ford Educational Weekly is a very good educational and may be obtained cheaply. In order to secure good entertainment features one must pay prices ranging from $1 to $5 and upward per reel, and this means a considerable expense account in the course of a year.

Our policy has been: "The best pictures we can afford to rent." For about eighteen months we tried the free-will offering as a plan of revenue. Sometimes there was a surplus after expenses had been paid; at other times there was a deficit. With reluctance, and only after much urging, we decided to adopt the plan of charging an admission. A few people who "sponged" have ceased to attend our exhibitions, but the financial situation has assumed a more pleasing complexion. Not only are we able to pay for our programs; we have funds for other needy purposes as well.

The Community House

One of these good causes is the upkeep of our church community house, known as the Lanesboro Community Building. This structure is the outgrowth of the church's attempt to serve the community seven days in the week. We found that the showing of films twice a week in the church auditorium was giving rise to a lack of reverence toward the house of worship; and so we began to create sentiment in favor of a suitable building and equipment for community programs. Today there stands alongside the church a community house valued at $20,000, the doors of which are open

(Continued on page 19)

CLASSROOM FILMS

Orrin G. Cocks
Advisory Secretary, National Board of Review, New York City

THE PLACE of instructional pictures in the curriculum of the secondary schools is distinctly that of the handmaid; it is supplemental to the systems of instruction worked out by generations of educators. The film has the power to make far-removed or intricate subjects natural and clear to the developing mind of the child. Even the casual student of the subject perceives that the motion picture in no sense minimizes the value of the teacher, of books, of language, and of oral recitation. The film opens up larger regions about which the teacher may give instruction, and makes possible the more intensive use of books and actual visual material.

The ordinary instructional picture deals without pretense with the obvious, the superficial, and the outstanding facts which attract attention. Once these facts are grasped, the mind more easily permits of reasoning from cause to effect or from effect to cause. The eye has always played a very large part in education as the exciting stimulus to thought and to reason.

The Elements of Appeal

There are certain elements differing with individual boys and girls that are necessary to capture the attention and to urge the mind to more fundamental research. These elements are sometimes obscure to the adult mind, which has long passed these preliminary stages, and they sometimes appear of little consequence. The one thing necessary may be the element of color or movement, as in the study of birds, butterflies, and moths. Again, it may be the peculiarity of form, as in the case of the palm tree with its cluster of dates or cocoanuts. It may be the awkwardness of the camel or the spouting of the whale. Again, it may be some unusual detail of family life or industrial life or the garb of a person of another race.

Interest in all these is aroused by the element of action presented in the motion pictures, and this interest usually stimulates mental processes. It is in this field of the unusual, the intricate, and the bizarre, that the motion picture makes its contribution in certain phases of education which are slowly being defined.

In all such motion pictures the appeal is primarily instructional through arousing interest. The requirements for teachers are inevitably enlarged and broadened. They must know their subjects as human and full of life or they are unable to build broadly and deeply on the superficial interests aroused. They must be quick to note the handle to knowledge grasped by the children, or indicate it to them as the film passes in review. They must know enough of the life and work of the peoples of the world to round out the picture accurately and impressively.

No blame can be attached to the motion-picture film for failure to enlarge and beautify the picture on the part of the teachers. The motion picture now exists as a wonderful stimulator of interest in certain fields of historical, commercial, industrial, anthropological, physical, and astronomical geography. It is entirely up to the teacher as to the extent and value of its usage.

Other Educational Listings

Aside from the film lists reproduced below, the following lists are available from the offices of the National Board of Review, 70 Fifth Avenue, New York City, at a cost of 25 cents each for issuance expense: List of 354 films on North American geography, history, peoples, and selected industries; list of 367 films on world geography (exclusive of North America), consisting of the West Indies (7), South America (24), Europe (154), Africa (40), Asia, including Palestine (78), the Pacific Islands (39), and Peoples of the World (25).

These lists and the ones below make no attempt to cover the fields described. Little organized work has been done by educators in producing acceptable motion pictures. The films have not been made primarily for school boys and girls; rather have they been prepared for the entertainment of adults in theaters. Many of them lack proper preparation of the material used, and fail to exclude subjects that are extraneous and confusing. They simply blaze the way into regions that require more careful exploration and cultivation.

A list of the complete exchange addresses follows the final film listing.

BOTANY

TITLE	REELS	DESCRIPTION	SOURCE
Banana Special	1	Banana industry	Ed. Film
Big Trees of California	1		Industrial Dpt., Y. M. C. A.
Birds and Flowers	1		Republic (Prizma)
Cocoanuts and Copra	1	Philippines	F. P.-Lasky (Burton Holmes)
Cyclamen	½		Pathe Rev. 83
Day with John Burroughs	1	Botany (also zoology, biology)	Prizma
Do Plants Have Growing Pains?	½		Kineto
Flower of Good Hope	½	Jack-in-the-Pulpit	Pathe Rev. 88
Flowers of the Ghosts	½	Color	Pathe Rev. 73
Growing Flowers	½		Pathe Rev. 26
Growing Flowers	½	Color	Pathe Rev. 34
If	1	Fruits in black and color	Select (Prizma)
In a Naturalist's Garden	½		Ed. Film
Language of the Flowers	½		Pathe Rev. 74
Luther Burbank	1		Industrial Dpt., Y. M. C. A.
Magic of Summer	½		Pathe Rev. 57
Miracle of June	½	Ultra-rapid	Pathe Rev. 54
Most Useful Plant in the World	1	Century plant	Ed. Film
Opening of Buds and Flowers	½	Ultra-rapid	Goldwyn
Pear Trees in Oregon	½		Pathe Rev. 10
Plant Life and Seed Dispersal	½		Kineto
Plants That Trap Insects	½	Ditmars	Pathe Rev. 25
Potato Industry in America's Netherlands	1	Cal. delta region	U. S. Dept. Agr.
Safeguarding the Citrus Fruit	2	Fumigation of citrus fruit trees	U. S. Dept. Agr.
Tulip-Time	½	Color	Pathe Rev. 90
Western Cantaloupe Industry	1	Turlock and Imperial Valley, Cal.	U. S. Dept. Agr.
Where Plants Live	1		Soc. Vis. Ed.

BIOLOGY

TITLE	REELS	DESCRIPTION	SOURCE
Adaptation	1	Organs and functions of plants and animals for special needs	Argonaut
Ants	⅓	Home activities of wood ants	Kineto
Ants	½	Ditmars	Pathe R. 33, 37
Busy Bee	½	Ditmars	Pathe Rev. 9
Buz-z-z	1	Life of mosquitos, extermination	Ed. Film (Chester)
Chameleon	½	Ditmars	Pathe Rev. 24
Clear to the Bottom	1	Sea life	Federated (Ford)
Control of Pink Bollworm of Cotton	2		U. S. Dept. Ag.
1—Clean-up campaign in Texas; 2—Fumigation of Egyptian cotton at ports.			
Co-operative Interdependence	1	Interdependence between animal and vegetable kingdoms	Argonaut

(Continued on page 27)

Uncle Sam is providing a generous amount of visual aids for the assistance of the farmer

PLAYING *the* FARMER'S GAME

JOHN L. COBBS, JR.

Chief, Division of Publications, U. S. Department of Agriculture, Washington, D. C.

WHILE it is true that the educational motion picture is still in its infancy, nevertheless it has come to be recognized by some of our foremost educators as of marked value in the classroom.

The Department of Agriculture was the first government institution to recognize the value of teaching through visual instruction, and in 1913, in order to fill the needs of its workers in the teaching of agricultural practices, started on a miniature plan to put before the general public, which might be interested along agricultural lines, the agricultural educational motion picture.

The first purpose of this work is to enable the department to produce economically and under its complete control educational films of the highest degree of excellency. In the production of its films the Department has determined that where such subjects as the growth of a flower or the germination of a seed are to be shown the film shall be an honest scientific record of the process.

Department Offers Broad Scope for Films

The wide scope of the activities of the seventeen bureaus of the Department of Agriculture, every one of which has a bearing on the welfare of this country, has opened the way to a large field of endeavor along motion-picture lines. Among the films which the Department has so far produced will be found the picturization of road building, protection and recreational value of the national forests, dairying, gardening, poultry raising, the cotton industry, sheep raising, wheat production, work of the home demonstration agent with women and girls, boys' and girls' club work, etc.

The Department motion-picture work is centralized under the Division of Publications, and is distributing its films from the Washington office throughout the country. The number of films now being distributed is approximately 900 reels, all of which are in constant circulation. During the last fiscal year 419 reels were released.

Obtaining the Pictures

While these films were primarily issued to meet the needs of the Department of Agriculture extension and field workers, including the workers of the state agricultural colleges and other cooperating institutions, prints will be loaned for limited periods to educational institutions, or preferably to circuits of schools where one person has signified his willingness to take charge of the entire circuit.

Films are furnished free of charge, with the exception of transportation charges, which borrowers not connected with the Department are required to pay both ways.

In view of the limited number of prints of the Department films and in order to give the general public the full benefit of this service, any university, school, or other creditable organization may quickly obtain permission to purchase copies of films at the approximate charge of $40 for the usual reel of 1,000 feet on standard inflammable stock, on standard slow-burning stock $53, and on narrow-width, slow-burning stock about $60.

Under this arrangement the negatives produced by the Department are deposited with a commercial company. Any person or organization wishing to purchase copies of films should make direct application to the Department of Agriculture. The Department then authorizes the purchase and notifies the company in possession of its negatives. Authorization is given under the conditions that no change be made in the subject-matter of the film, that credit to the Department of Agriculture be retained, and that no advertising matter be inserted or added.

A new method of makeup. During the production of the film "Goodbye, Boll Weevil" it became necessary to show a number of workmen after they had dusted the fields with calcium arsenate, the poison recommended by the Department of Agriculture for fighting the boll weevil; and this was the procedure followed. The gunner is B. R. Coad, who conducts the Department's boll-weevil activities in the South. The film was produced at the boll-weevil laboratory at Tallulah, Louisiana

The Department has authorized the purchase of prints of its films for use in a number of foreign countries, including Siberia, Russia, Roumania, Poland, Greece, Japan, China, Canada, and Argentine Republic.

During the past year it is estimated that over one million people in the United States viewed the Department films. In some instances films of the department were exhibited in rural districts where the people had never before seen motion pictures.

Reels Now Ready for Distribution

The list below comprises films available under the terms stated earlier in this article. The films are classified under fairly definite subjects, and if other than one reel in length the number is indicated in parentheses.

BIOLOGICAL SURVEY: The Wichita National Forest and Game Preserve (3); The Last Days of the Prairie Dog.

CATTLE PARASITES: Making the South Tick-Free; The Charge of the Tick Brigade.

COTTON: Cotton—Planting and Cultivation (2); Cotton—Ginning and Marketing (2); Cotton Manufacture (4).

DAIRYING: Swiss Cheese—Made in America; American Roquefort Cheese—Made from Cow's Milk; Milk-Made Products; Milk and Honey (2); Why Eat Cottage Cheese?; Construction of a Concrete Silo; Construction of a Wooden-Hoop Silo; Co-operative Cow-Testing in Vermont; Great Dairy Sires and Their Sires.

DISEASES AND PESTS: The "Leak Disease" of Potatoes; The Barbarous Barberry; Bridge Grafting to Save Trees (½); The Story of White Pine; Logging Eastern White Pine; Nature's Crop of White Pine; White Pine—a Paying Crop for Idle Lands; White Pine—the Wood of Woods; A Plant Disease and How It Spreads; Out of the Shadows (2).

EXPLOSIVE DUSTS: Dust Explosions in Mills and Elevators (2); Explosive Dusts; Dust Explosions in Threshing Machines (2).

FARM MANAGEMENT: Help Wanted! to Feed the Nation; Training Boys for Farm Service.

FOREST-FIRE PREVENTION: Winged Guardians of the Forest; Trailing Forest Fires; What a Careless Hunter in the Woods Can Do.

FOREST-PRODUCTS WORK: Work of the Forest-Products Laboratory; War Work of the Forest-Products Laboratory (2).

INSECTS ATTACKING ANIMALS: Stable Flies and Their Control; Screw Worms—How to Fight Them; Horn Flies—Pests of Cattle; Poultry Pests and Their Control (2).

INSECTS ATTACKING PLANTS: The Most Wonderful Insect in the World; Cotton's Worst Enemy—the Pink Boll Worm; Safeguarding the Citrus Fruit (2); King Apple's Enemies; Preventing Spread of the Gypsy and Brown-Tail Moths (5); Good-bye, Boll Weevil (2); Dangerous Invaders (gypsy and brown-tail moths).

LUMBERING AND GRAZING: Lumbering Western Yellow Pine on the Coconino National Forest, Arizona; Lumbering Pine on the Arapaho National Forest, Colorado;

Making Railroad Ties on the Wasatch National Forest, Utah; Grazing Industry on the National Forests.

MISCELLANEOUS: Types of Horses at the Washington Horse Show (2); The Work of a Forest Ranger; Reforestation on the National Forests; The Western Cantaloupe Industry; The Potato Industry in California Delta Region; Co-operative Berry-Growing in the Pacific Northwest (2); To Market! To Market!; Agricultural and Forest Resources of the United States; The Honor of the Little Purple Stamp (meat inspection); Helping Negroes to Become Better Farmers and Homemakers (2); The 4-H Camp for Boys and Girls (learning better farming and home work); The Farm Bureau Comes to Pleasant View (2); A Matter of Form (home-demonstration service); The Happier Way (labor-saving for the rural home); Food for Reflection (hot school lunches); Garden Gold (community gardens); Apples and the County Agent (3); The Home-Demonstration Agent (3); American Home Canning in France; Fresh Fish—Can It (½); Drying Fruits and Vegetables in the Home; Club Champions at Camp Vail (young people's exhibits and judging contests) (2); Cured by Canning (the "mother-daughter canning club"); The Red Cross Pig Club (unique war service of a Mississippi county); Helping the Farmers of Tomorrow (children's trip to Washington).

POULTRY: Selecting a Laying Hen; Government Poultry Farm (3); Embryology of the Egg (½); Layers and Liars.

PRODUCTION: The How and Why of Spuds; Home Gardening (2); Wheat Harvest in the Pacific Northwest (2); Strawberry Industry in Kentucky (½); Production's Pulse (2); Uncle Sam—World's Champion Farmer; Apples and Other Crops; Sweet Potatoes from Storehouse to Market.

PUBLIC ROADS: Granite Paving and Curbing (3); Bituminous-Macadam Road Construction; Cement and Concrete Tests; Concrete Road Construction; Gravel Road Construction; Macadam Road Construction; Road Tests with Traction Dynamometer; Testing Rock to Determine its Value for Road Building; Modern Concrete Road Construction.

SCENERY AND RECREATION: Up to Hyalite—Gallatin National Forest, Montana; Pack-Train Trip through the Washington National Forest; Tumbling Waters; Meadows and Mountains; Cloud Busting; Summer Fun in Western National Forests; Summer Home on the Sierra National Forest; Hitting the High Spots; Under the Great Stone Face; Water for Cities from National Forests; King Snow Holds Court; Trails that Lure; Camera Hunting on the California National Forests; Vacation Days on the National Forests; Wichita National Forest and Game Preserve (3); Sentinels of the Sunset; Summer Camps for Cities; Little Journeys on the National Forests of Colorado; Outdoor Life in the Rockies—National Forests of Colorado; A Sportsman's Paradise—National Forests of Colorado; A Wonderland of Canyons and Peaks; Old Santa Fe, the Gateway of the Santa Fe National Forest; De Vargas Day in Santa Fe, New Mexico; The Santa Fe National Forest (2); The Prehistoric Bandelier (2); When Cowboys Get Together.

SHEEP AND WOOL: Lambs from Range to Market; From Wool to Cloth (3); A Year with the Flock (2); Wool and Lamb Marketing; Killing and Dressing Mutton for Home Use.

SWINE: Control of Hog Cholera; Health for Hogs; Uncle Sam's Pig Club Work; Best Breeds of Swine.

WHEAT: Wheat—Sack Handling; Wheat—Bulk Handling; Wheat—Transportation and Storage; Wheat Grading under Federal Supervision.

VISUAL METHOD, SCIENCE, *and* ART

J. V. ANKENEY

Associate Professor of Visual Education, University of Missouri

SINCE there seems to be a somewhat general impression that visual education concerns only the showing of pictures in connection with teaching, it would appear worthwhile for us to define clearly the field of visual education and its problems today.

"Visual education," says Dr. Painter, "is the instruction as to objective reality through the function of vision." Visual education, therefore, is concerned with vision and with objective materials in teaching. In order to have some basis for discussion I have divided objective materials into three groups:

1. THE REAL OBJECTS IN THEIR NATURAL SETTINGS. This, of course, includes plants, animals, trees, flowers, rocks, factories, stores, etc. This is the field of the excursion lesson, and, since its appeal is largely through the eye, it is the field of visual education.
2. THE REAL OBJECTS TAKEN OUTSIDE THEIR NATURAL SETTINGS, OR PRESERVED. This includes museums, zoological and biological gardens, exhibits, pressed and preserved materials of all kinds. Here too the appeal is largely through the eye, so again it is the field of visual education.
3. REPRESENTATION OF OBJECTS AND PROCESSES. This is the field of photographs, enlargements, engravings, stereographs, motion-picture films, slides, graphs, charts, posters, blueprints, models, maps, etc., when used for teaching purposes.

On account of the marvelous mechanical developments in the field of photography, color printing, incandescent lighting, and mechanics of projection in the last ten years, great interest is now concentrated on the third group. These marvelous developments were first given wide publicity when hundreds of our educators saw what could be done with visual aids in war work, imperfect as were the devices at that time.

The Complete Object Must Be Larger Than Any Unit

The motion picture, being the newest device in this field, and since it seems to have within itself tremendous possibilities for development for educational purposes, has naturally commanded a great deal of attention. In fact some people are prone to think of visual education as synonymous to motion-picture projection in the classroom. We can see at once that the field of visual education is bigger than the motion picture, and we are at once confronted with the problem:

> *What are the relative values of the various groups of objective material listed above, and what are the relative values of the materials of each group?*

It has been stated again and again, and it is probably true, generally speaking, that the real object in its natural setting is more to be desired than representations of the object or processes, or even preserved specimens of the objects. The thinking teacher does not stop here. There are many cases where the real objects cannot be had or cannot be obtained when wanted—cases where time consumed in getting to them would not be commensurate with the increase in the efficiency of the work done. Then, too, the time necessary for the completion of a process makes it desirable to do otherwise than watch the literal process; e. g., the life history of an insect covering several weeks may be given in one ten-minute period.

Real Objects Cannot Be Excluded

The real objects ofttimes are so located that it is rather difficult to hold the attention of a group of learners or to do constructive thinking. Therefore, groups 2 and 3 must be depended upon to furnish the major part of the materials of instruction—in fact, to supplement group 1; for no one is so foolish as to say that groups 2 and 3 should be used to the exclusion of group 1. Bagley in his "Educative Process" makes the statement that graphic representations of processes and objects are often much superior for teaching purposes to the objects themselves, since all irrelevant materials can be eliminated and thought concentrated on the process at hand.

Our first problem, therefore, in visual education is:

> *What is the relative value of each of the three groups of materials in a given situation, and what are the relative values of the media of group 3?*

This is not the only problem of the visual educator. Let us point out four others that will command our attention in subsequent articles:

Problem 2. *What is the correct method or methods of use of these materials?* Problem 3. *What are the psychological and educational bases of these evaluations, methods, and technique?* Problem 4. *What is the correct technique of representation for each medium in group 3 above?* Problem 5. *What is the best, most efficient means of obtaining and handling these aids for all of our schools?*

We see, therefore, that visual education is more than the showing of pictures.

The extension division of the University of Indiana began recently the circulation of 290,000 feet of educational films over the state, and also 6,000 lantern slides.

"Men are never so likely to settle a question rightly as when they discuss it freely"

The FILM WITHOUT *an* OPTIENCE

The Editor

THERE is a type of picture, both suitable and practically to be had for the asking, that has been largely ignored by many exhibitors in the various non-theatrical phases in which films have been applied to advantage. And I shall treat of my subject from three angles: the significance of this type of picture for every user of non-theatrical motion pictures; the position of the distributor of church, school, and community-center films in reference to the type of film under discussion; and the attitude of the producers of this kind of film—the attitude which has been so largely responsible for the prevalent condition that has given rise to this discussion. The subject at hand is the industrial film.

From the Exhibitor's Angle

First we think of the church, the school, and similar institutions conducting film exhibitions. What is the financial status of these organizations? If my correspondence files for an extended period of months, my interviews with such exhibitors, and my extensive conversation with non-theatrical distributors are a reasonable criterion, I am warranted in stating that ninety out of one hundred users of pictures of a non-theatrical character find lack of sufficient funds the broadest obstacle in the road to finer exhibitions for their optiences. "There are many fine pictures—if we could only pay for them!" as one pastor expresses it. In case after case I have received virtual pleas from both church and school leaders who were trying to conduct showings with clean films and yet were not able to pay the rental price of pictures recent enough and interesting enough to be enjoyed by their optiences—and, of course, each of these experienced exhibitors realized that the life of his service was foredoomed the moment he had nothing more to offer his people than pictures which, despite their entire freedom from improper material, were yet so weak dramatically that the audience found them boresome. I believe that the ablest assistant available in such instances—not the perfect answer that solves these exhibitors' every difficulty, but the only immediate help available that offers a degree of unpurchased sustenance for their exhibitions—is the industrial film.

Industrial films containing such scenes as this are both informative and enjoyable. The illustration is one glimpse of a picture portraying the quarrying and working of Indiana limestone

Types of Industrials

Just a momentary digression here. There are three general types of industrial motion picture: the "educational-industrial" film, which shows the historical development or perhaps the numerous ramifications of the subject, aside from portraying the more definite business of the picture, which is to show how a product is marketed or, let us say, how trees are converted into board flooring; the "straight" industrial film, which tells its story without laying an intendedly interesting foundation as does the first type; and the bluntly advertising style of picture, based on the theory that the firm's name should appear at every possible opportunity and thus dominate the thought conveyed in the cinematic message. The third type may follow the general style of the first two types as to the method of telling its story; but this third classification is necessary because the films I have classified as "1" and "2" have very little direct advertising—possibly a fleeting glimpse of a sign over a door or a label on a package, or, at the end of the reel, a trademark or the statement "Produced by the ——— Company." But in a later paragraph I shall suggest methods of obtaining the genuinely educational industrial films and avoiding what may well be called the billboard type of picture, which naturally has no place on the non-theatrical exhibitor's programs.

Its Place in the Exhibition

Every recreational exhibition conducted in the school and the church has a distinct position for the well-chosen industrial film. Most non-theatrical film programs range from four to seven reels in length. Probably the minimum program consists of a three-reel feature and a comedy or scenic, or a two-reel feature and two reels of short subjects. Then we work up to the program developed on a four- or five-reel feature, rounded out with one-reelers to any total desired (or that can be afforded). What significance has the good industrial, obtainable either without any cost or merely by payment of transportation charges, to these exhibitions? It allows the man conducting short programs to lengthen them or occasionally to substitute an industrial film for his usual type of short subject; I say "occasionally" advisedly, for the usual industrial by its very nature cannot attain the standards of the short subject for which you pay, and generally is to be considered an auxiliary to the program rather than a substitute for the short subject. As for the exhibitor whose screenings are of greater duration, it affords him a broader field of choice, and also provides a costless opportunity for a program of even greater length, for the seven-reel program has one more chance of finding the vulnerable spots in the tastes of the optience than has the six-reeler. But you know as well as I what use you could make of clean, pleasant, instructive films that may be yours without any expense save that of transportation.

Now let's examine the situation as the exchange man sees it. Heretofore most exchanges have had in their vaults industrial films supplied them by the producers, for free distribution. On occasions when exhibitors would send in their orders and ask for "a free film if you've got it," the exchange manager would include one of the industrials he happened to have in stock, although too often it was old and none too satisfactory.

The Exchange Man's Attitude

Today the reliable exchange—in the non-theatrical field as a permanent factor and not because this had the earmarks of becoming a lucrative side-issue of theatrical activities—will be foresighted enough to instal a comprehensive series of modern industrial films if the exhibitors show interest enough to write to their exchanges and request that certain industrials be included from time to time in film shipments. (In a moment I will suggest tentative plans by which exhibitors may select the industrials containing subject-matter that appeals to them, and may know how these industrials are classified in regard to the trio of in-

(*Continued on page 31*)

This discussion of types of films suitable for educational purposes may open new vistas for your service

"ARE THESE FILMS APPROPRIATE?"

James N. Emery
Supervising Principal, Potter District, Pawtucket, Rhode Island

"HOPE you make a lot of money with your machine," congratulated a good friend of ours, when our school installed a projector. "Your school ought to be in a position now to raise the funds for almost anything you want without much trouble."

"I don't know whether the pupils will attend after school hours," declared another principal. "How much interest they will take, how much interest the people will take, remains to be seen. It's a grand thing, but will the novelty keep its interest?"

"I am bewildered at the list of films," declared the head of another school which was contemplating the installation of projecting apparatus. "Those names don't mean much to me, those titles and release dates. I shouldn't know where to get my films."

Few people at the outset seem to comprehend that there is a very real place in the schoolroom for the projector: not as a means of raising money for some additional bit of equipment not easily secured through regular channels; not as a casual means of entertainment; not as a sideline whose help is to be obtained after school and during noon-hour intervals; but as a piece of laboratory apparatus deserving its regular place in the classroom as much as pitch-pipe and test-tube and Bunsen burner. The projection machine is a mechanical teacher of proved worth, and an economical one, for its classes are as effective when they number hundreds as when they include a scant score.

Choice of Films the Problem

The most pressing problem before the school principal who desires to make the fullest use of moving pictures in classroom work is the question of what films to use, where to get them, and how they may be fitted best into his course. Even the financial question, in one respect, is a secondary consideration.

In the first flush of enthusiasm the school man is ready to screen anything and everything that may be offered him, with the stimulus of novelty glossing over the faults of his offerings. Then teachers and pupils alike become more critical, and begin to judge the film from the standpoint of real interest and teaching value. The problem as to what films are of most value in a school course then becomes a real and vital one.

What is an "educational film"? The first offhand answer points to the so-called industrials, the graphic delineations of some manufacturing process, in many cases produced by some particular concern to exploit the sale of its product. Nearly all of them, in spite of the patent fact that they are generally made frankly for advertising, contain information of so much educational value that they are well worth screening in the school hall. Some contain no advertising.

Such films at present are of great variety, far-reaching in their nature, and may be obtained at comparatively slight cost. In many instances the great business and manufacturing firms gladly allow schools the use of their films, requiring only the payment of transportation charges and the use of reasonable care in the showing of the film. This makes it possible to put before school pupils in graphic form and at slight expense the great industrial processes which play so large a part in the life of the world.

The school man naturally considers all films from the standpoint of their value to his class in the way of general information. The producers and the film houses look on them in a decidedly different light. When a corporation has a film prepared, often at substantial expense, showing the details of its business its primary concern is to advertise its own wares to the fullest possible extent. The loan of the film to schools, generally gratis, is a by-product only, an indirect form of advertising its goods on which no definite data as to results can be obtained.

The rental of films by the distributing houses to schools is for the most part also a by-product. The small number of schools owning projection apparatus and the prices that they can afford to pay for films make only a tiny rill in the great volume of rentals. The school uses films possibly once a week, and the prices must necessarily be low. The theatres use films six days a week, if not seven, and the rental price is unlimited.

The Industrial Picture

The readiness with which the purely industrial films may be secured leads to a very real temptation to over-emphasize this type. The geography of the United States, for example, though enriched by the study of its industries, is not made up entirely of lumbering, quarrying, textile manufacturing, mining, making of toys, saws, clocks, wicker-ware, rubber tires, or jewelry. The physical contour, the historical side, the life and customs of people of different localities, are too often given slight attention.

Often for school use, too, the films are over-technical. A film dealing with the production of cotton or woolen goods, for example, will show a few flashes of the fields, and then for one, two, or three reels the various technical processes which convert the raw material into the finished product, until the auditor is lost in a maze of carding, roving, slubbing, and quilling. But from an educational standpoint the securing of the raw material is fully as important as and surely more interesting than the mechanical processes.

There are industrial films, however, which go far back to the sources of the raw material. I recall one put out by a large baking concern which is especially fine in this respect, and which portrays for us the wheatfields, the milk routes, and various other sources of raw materials. The General Electric Company has some excellent industrial and historical films which every school should use.

Scenics and Travelogues

Besides the industrials, with their valuable information, there are the scenic and travel films with their fascinating glimpses of the life and customs, the people, the climate, the scenery of other lands than ours. Films of the type of Burton Holmes travelogues and the scenics put out by several concerns are of invaluable aid in the teaching of geography. This list is constantly growing; but the chief difficulty in the widespread use of films of this type at present is the cost of rental, which in most instances is a substantial sum.

History Films

For the teaching of history a tremendous opportunity lies before the motion-picture reel. Compared to geography this is truly

Potter School

unexplored land. Slides and films dealing with anything more than sites of historical interest are difficult to obtain. A view of Little Round Top, for example, does not go far in conjuring up a mental picture of the desperate battle fought there. The site of Harper's Ferry does not bring back a very clear mental image of the impulsive and fanatical John Brown.

Reconstructed history, except in extremely isolated incidents, is well-nigh impossible to obtain. The same is true with most of the great literary classics. The few rare instances of these films often find the prints out of stock, or obtainable only at prohibitive prices. Reconstructed history has but little appeal to the theatrical market, and the market for school use exclusively at present is too limited to produce much of it.

"Evangeline," "The Copperhead," "The Last of the Mohicans," "The Lincoln Cycle," "Treasure Island," "The Birth of a Nation," are examples of films that contain a tremendous amount of definite historical or literary value, or both. Unfortunately the prices of most of these put them out of the reach of the average school, unless some special help from a financial standpoint is forthcoming.

Of late years some little attention has been paid toward educating a hitherto neglected side of the child's nature—the emotions. Educators are beginning to realize the importance of this side, and the moving picture used educationally may have a powerful influence to this end. It is needless to comment on the powerful appeal made to the emotions by the photoplay. For the school, the bright lights of biography; the beauty spots of nature, as shown in the best scenics; the stories of great deeds, the conquering of great obstacles, the building of great bridges and subways, beauty of form, of line, of color—all of these have their appeal to the emotional side of the child's nature. Carrying this still farther, films which show concrete examples of unselfishness, truth, honesty, bravery, may all be of decided educational value, although far from being classed as educational films in the strict sense.

Other Types

In our classroom work in Pawtucket we find all the above-named types of value. Others may be classified: pure propaganda, such as "safety first," hygienic, and thrift films; news films of current events and great men in the public eye; and the magazine film, with its three or four glimpses at widely different types of short subjects, not forgetting a few minutes of animated cartoons. While there is a sharp difference of opinion as to the use of this last feature, the writer feels that humor has its real place in true education, and that the lesson may well end with five minutes of good wholesome laughter. Let us praise Heaven for the development of a real sense of humor. It will smooth out many of the rougher places of life.

Of these magazine films, half a dozen or more different types are available, such as the Bray Pictographs, Paramount Magazine, Pathe Review, and Kineto Review, to mention only a few. The rental on these is generally very reasonable.

And, by the way, there is a real field for clean, laughable comedies which can be safely used in any sort of gathering, and which do not depend for their point on questionable situations, slapstick foolishness, dizzy whirls, or drunken rowdyism. These are rare and hard to obtain, but are appreciated when they can be secured. May the day soon come when we may have more of the worthwhile comedies.

A New Government Film

UNDER the title "Production's Pulse" the U. S. Department of Agriculture has issued a moving picture visualizing the crop-reporting service of the Bureau of Markets and Crop Estimates. This film conveys an accurate idea of the service rendered by 215,000 voluntary crop reporters scattered throughout the country, and by the 42 state field agents, who study reports, interview well-informed men, watch crops from trains, study crop diseases and insects, and prepare special reports for headquarters at Washington. The picture emphasizes the precaution displayed in preventing leakage of crop information.

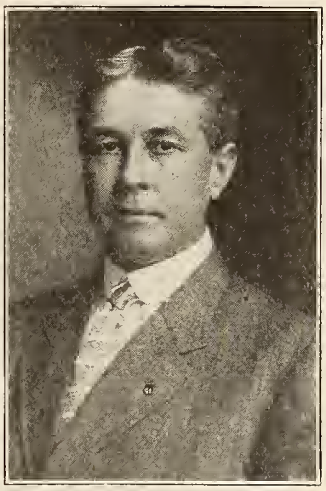
"Production's Pulse" is in two reels, and is intended for distribution by the Department of Agriculture and co-operating institutions. Such organizations as farm bureaus and chambers of commerce may borrow the film upon application to the department; also, authorized persons and institutions may purchase copies at the rate of $40 per reel.

Just at the moment of going to press there arrives the October 8 issue of The Baptist—the Visual Instruction number. In the first article Sumner R. Vinton discusses important factors in successful visual instruction in the church, and treats the subject in a satisfyingly practical way. "Visual Instruction in Modern Education" is a treatise on the increasing use of visual aids, such authorities as Philander P. Claxton, former U. S. Commissioner of Education, being quoted. Community exhibitions, problems of equipment, and brief accounts of various pastors are among the other information furnished.

Leaders in *Visualization*

These brief biographical sketches are appearing in order that you may enjoy a more intimate acquaintance with the men who have achieved some degree of national fame for their accomplishments with visual aids. The series will include representatives of all fields within the scope of visual instruction—religious, educational, social, etc. No definite sequence has been followed.

Dudley Grant Hays



AFTER a childhood spent on the old home farm at Benton Harbor, Michigan, and graduation from high school, this prominent educator gained his initial teaching experience in country schools of northern Illinois. Following two years of this practical preparation he was appointed principal of the public schools of Malta, Illinois, but three years later Mr. Hays resigned this position to take a course at Illinois State Normal University, at Normal, from which institution he graduated with honors. He was then chosen an assistant science instructor at the university, and remained at Normal for three years; and following this term he served as physics instructor at Englewood High School, Chicago, for a period of five years.

Now ensues a period of years in which Mr. Hays developed as an increasingly important factor in the public-school system of Chicago. During this time he had, by night study, received the degree of LL.B. from the law department of Lake Forest University, had passed the Supreme Court examination, and then had earned his LL.M. in a post-graduate course at Illinois College of Law.

A year's leave of absence, during which he acted as vice-president in the National Soil Fertility League, the organization that was successful in effecting the passage of the Smith-Lever bill—the bill considered by ex-President Wilson the greatest piece of constructive legislation since the Civil War—was probably the factor that defined to Mr. Hays his broadest field; for after some research in the agricultural and industrial conditions of Illinois he was put in charge of the Extension Department of the Chicago school system, to develop community centers and extend garden work at the various schools.

And now for visual education. Twenty-six years ago ten principals of Chicago public schools organized the Projection Club, contributing $25 each toward a fund to purchase lantern slides for their schools, and purchasing their own machines. Dudley Grant Hays was secretary-treasurer of this the first organized movement for visual education in the schools of Chicago. About 1911 the Projection Club work had become so vast that an arrangement was consummated whereby the Chicago school system assumed responsibility for visual instruction in its schools, being given without cost the equipment that had accrued through the pioneer visual educators' efforts; and this is the nucleus of the present-day visual-education department, considered by many specialists in this subject to be the finest public-school system of visual education in operation anywhere in the United States. Mr. Hays, now assistant superintendent of schools, is devoting his entire time to this one broad phase of American education, and the results more than justify him.

Mr. Hays is a member of the National Education Association, American Academy of Social and Political Sciences, Masonic bodies, Mystic Shrine, and is state vice-president and an Executive Committee member of the National Academy of Visual Instruction.

A chat with Dudley Grant Hays will spur to action any potential visual educator who is hesitating, and will open the mental eyes of those who claim that visual education is merely propaganda for one of its many phases—the motion picture.

On a screen 14 by 20 feet a motion picture is magnified more than 35,000 times.

With good films to be seen at the schoolhouse, a theatre was out of order

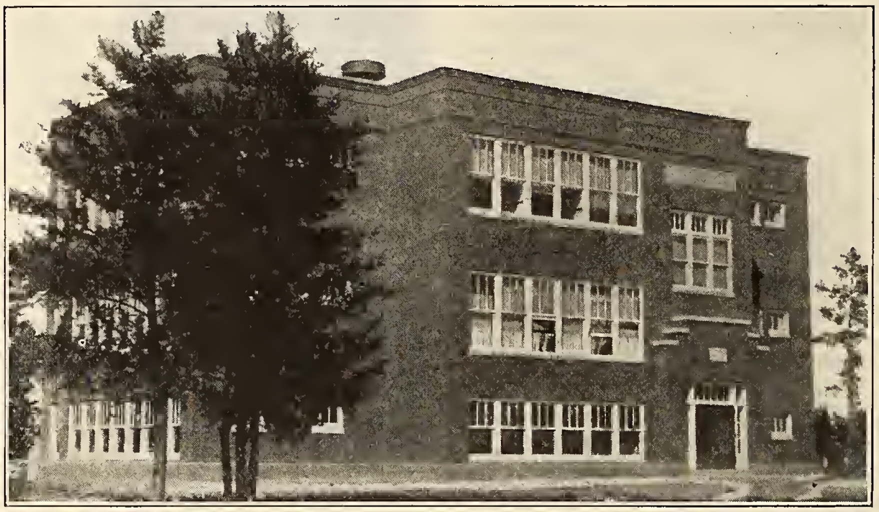
THEATRE? WE DON'T NEED IT!

C. O. Nelson

Superintendent, Backus Public Schools, Backus, Minnesota

ENTERTAINMENT for the smaller towns has reached the stage where it has become a social problem. Modern machinery and methods of doing things have shortened the hours of labor on the farms as well as in the cities and towns. Greater demand for recreational activities is a natural result of this condition.

With the advent of the automobile distance is no longer a barrier of importance to the rural population, especially with the development of better roads. The telephone and the rural mail service have also been important factors in effecting a substantial change in the social regime of our country folks. The village and city have become the social centers, and here the same activities and diversions are shared.



This is the school that serves so well the recreational needs of Backus citizens

The Problem of the Small Town

A great deal of criticism has been laid at the door of motion pictures—much of it upon good grounds, especially in these smaller communities. With the small-town public it is a case of "Take what you get or go without!" and many will not go without; and this, with the exhibitor's natural desire for a balance on the right side of the ledger, has lead to the use of a poor quality of pictures. The exhibitors invariably use the argument that they have to show what the people want. The fallacy here is that the public has had no opportunity to show approval or disapproval of the better films. From personal study, we do not believe it is the objectionable features that draw; but as stated before, the people must see these pictures or nothing, and the off-color films at least contain action.

It is not at present a question of good pictures, but of getting them before the people of the smaller communities. This less desirable material was largely produced some time ago and is still in stock. It is somewhat analogous to shelf-worn and out-of-season goods and so lands on the bargain counter, where the small community is forced to deal.

The economic law of supply and demand naturally determines the price. The exhibitor must buy and sell on the bargain plan—cash in advance, no 'phone orders, no goods returned. Since he has an overhead expense which must be met first, profit must come in for its share, and it necessarily follows that the quality of pictures is of last consideration. Because of this method the entire industry reaps criticism.

Stirring Backus to Life

I present here the brief outline of a plan carried out in a small community for a period of about eighteen months, and which has been successful if one may judge from the patronage and favorable comments of the public.

Backus, like so many of the smaller communities, was "dead." But its fine, modern school building fortunately had a gymnasium-auditorium on the lower floor, and Superintendent W. F. Gregory, the writer's predecessor, saw an opportunity whereby the school might function in a wider scope of service by affording entertainment through motion pictures of an appropriate nature and quality.

A motion-picture projector was purchased, together with all the other necessary equipment, including a good screen. The machine bought was of the standard theatre type; but, though used for some time, it was in good mechanical condition. The auditorium was so located that a booth could easily be constructed on the outside of the building, thereby eliminating a number of problems otherwise encountered. One of the windows was replaced by a metal-faced door with openings for projection and view. The total investment in view of these facts was considerably less than it would have been under other conditions, and we have found that the arrangement suits the purpose admirably.

The incandescent-bulb type of illuminant was selected. This, we find, has three distinct advantages for such purposes as ours. It can be used with either direct or alternating current, requires no attention when once adjusted, and reduces fire hazard to a minimum. This light has proved very satisfactory when the throw is not too great.

Financing the Films

The financing of such a project is of great importance to those in charge. Local conditions enter in, naturally. Since it is difficult to obtain time in paying for equipment of this kind, it means that the investment must be guaranteed at the outset. In our case Mr. Gregory, in his enthusiasm for the cause, himself assumed the obligation. This plan is not to be recommended; in the instance at hand some people believed that he was receiving personal benefit. A better plan is for the school to make the purchase and then be reimbursed from the profits. Another plan which has worked satisfactorily in some communities is to interest local people in buying shares of, say, $10 denominations. In this way not only would the project be financed, but the co-operation of a larger number of local citizens would be involved. This stock ought to bear interest, so as to make the shares desirable as an investment, and to demonstrate that the enterprise is being conducted in a businesslike way. Of course this stock should be taken up as soon as profits warrant.

The equipment was installed and exhibitions started in January, 1920, and conducted until in August of that year the writer took charge of the schools; and this social service has been continued on the same plan with only minor changes which time and conditions seemed to warrant.

Difficulty in Obtaining the Films Wanted

Our aim obviously has been to secure the best possible pictures at price such that a profit could be made under ordinary circumstances. The purchase or selection of pictures has been problematical. Since it was quite impossible to see these pictures before they were bought, personal judgment upon description, newspaper reviews, and the recommendations of the exchanges selling them had to be relied upon. Here we want to state that the recommendations made by the distributors with whom we have dealt have been very fair. We have had reason to feel that they aimed to co-operate with us in our plan of exhibition.

One and two showings a week were tried, but the one-exhibition arrangement seemed most desirable, considering the size of the community, the use of the building, and the time of those in charge. Friday evening was selected, as it seemed most appropriate for the school children.

Pictures were booked up to three and four months in advance. This plan facilitated a better selection of pictures. We then had programs printed, which the patrons were asked to save for reference.

Superintendent Nelson

Some advertising was done. But we wanted the people to feel that these entertainments were their entertainments, a community activity for them; the showings were there to enjoy when the people cared to do so, but not because of exploitation. We wanted them to feel that the class of pictures was such that none need hesitate to go; also, that what profits accrued would be used in paying for the equipment, which then would be the property of the community, in the name of the school system. We wanted the people to feel that our part was simply to render them a service.

The results of our motion picture experiment have been very gratifying. Though the community is small (there are only about 300 in the village and the surrounding country is sparsely settled), these entertainments have been well attended. On only two occasions did we lose money, and on both of these the reason was higher-priced pictures and bad weather. During the year and a half the project has been in operation the community has been enjoying a worthier class of pictures at a comparatively low admission—ten, twenty, and twenty-five cents—and the equipment has paid for itself, a cost of about $400.

Conducted in this way there has been practically no overhead expense. The school belongs to the community, and why should it not be used for the community's pleasure and betterment? Little additional heat and light were required; no government tax was called for; certain requirements and restrictions governing theatres did not apply to us. Good will was further stimulated by running advertising slides for business firms free of charge; likewise, notices relative to events were put on slides and screened.

Discouraging the Projected Theatre

This plan has been discussed with exhibitors in larger places as well as with managers and salesmen of the distributors, and without exception the project has been complimented. At one time there was a movement on for the construction of a downtown theatre. The promoters wanted our opinion on the matter. This was given in a frank manner; we pointed out the investment that would be necessary, the requirements that would have to be met, and the income necessary to operate. The result was that the project was not carried out, and we have stronger co-operation than before.

Through these exhibitions the people have been brought into closer contact with the schools, which in itself has been a worthy result. Extensive use of the projector and stereopticon also has been made in connection with school instruction. Material for this purpose has been available through the Extension Service of the state university and through industrial firms.

Some of the pictures used satisfactorily in our exhibitions are: "Evangeline," "Treasure Island," "Twenty Thousand Leagues under the Sea," "The Crisis," "The Hoodlum," "The County Fair," and "Homespun Folks."

Though we believe the plan used at Backus is very desirable, let us not be understood to infer that this plan would work in every community. There are places where prejudice would make an undertaking of this kind undesirable. As a whole we believe it commendable in many places, possibly with modifications to suit the conditions of the particular community.

Rural Films for Early Release

SOON the farmer will have lost the opportunity to exclaim, "Why can't we have moving pictures dealing with *our* problems?" The list is growing daily, and as more of the county farm bureaus purchase projectors and add new voices to the demand the agricultural films will rapidly achieve such quantity and quality as to satisfy every farmer who is benefiting by visual instruction in his farm bureau or church or school.

The American Farm Bureau Federation is now planning the installation of a library of films of a type desired by American farmers, and the contents of this library will soon be announced. Also, Mr. Bill, in charge of motion pictures for the Illinois Agricultural Association, states that his organization now has two films under production. One is an educational picture dealing with the chinch bug; it portrays the manner in which the pest works, the damage it can cause, and the best methods of combating it. The second film visualizes the results of five years of farm-management work on 100 farms of Woodford County, Illinois, and the picture drives home a strong message on the necessity and the benefits of intelligent farm management.

The American Red Cross, co-operating with the New York State College of Agriculture, at Cornell University, and the New York State Health Department, has just brought out a moving picture worthy the attention of every farmer. This film shows in correct detail the entire process of installing a modern plumbing system in the country home, and makes it clear to the farmer that he can do all of this work himself without expert assistance, doing the work step by step as he can afford it, and not attempting to complete the installation all at one time. Particular stress is laid on the portrayal of such important details as the cutting and fitting of pipe, cutting of threads, use of various fittings, action of check valves, etc. Frederick George, 82 Maiden Lane, Albany, New York, is distributing the films.

The MORAL PUNCH

REV. J. CALEB JUSTICE

Pastor, Union Congregational Church of Weymouth and Braintree, Massachusetts

THE SCHOOL, in using the cinema, has in mind not entertainment so much as imparting knowledge through the eye. In a similar way the church must have as its principal object the preaching of righteousness. That's simple enough. Let me say right here that I have no use for the church that puts in motion pictures merely for entertainment. That is nothing else than to compete with the legitimate movie theater, and in fact is turning the church into a high-class playhouse. If a church has a machine, I see no objection to its occasional use for good picture entertainments, just as the church holds socials, gives plays or pageants. But the church's main object is to preach. I have talked with a good many pastors who are using or are soon to use motion pictures and they agree with me on this.

The good educational reels we want, also occasionally the good comedy, or even funny burlesque. My experience teaches me that church audiences don't care much about stars. There is too much mud clinging about their morals, in general. The immoral star counteracts all the righteousness there may be in a picture for church use. The good star puts the emphasis on the person of the player and so detracts from the meaning of the picture.

The good, big reason why we need motion-picture sermons is the fact that the ordinary film producers have invaded the moral realm with didactic slush as truth. For instance in "The Butterfly Man," the cad who flirted with every married woman's honor through 5,000 feet of film is held up in the final catch phrase: "He was the soul of Honor." Another photoplay, the name of which I do not recall, plays upon this idea: "The disillusionment that comes to every woman after marriage," a sop to the double standard of morals and a slap in the face to every decent man.

So what we preachers want is the photoplay with the good, sound moral punch. It may make clearer my meaning to give as samples a couple of motion-picture sermons that were actually preached to large audiences and that have brought results.

1. MOTION-PICTURE SERMON; SUBJECT: "THE CHOICE."

I. Song service with orchestra and chorus choir.
II. Scripture: Joshua 24:14-18.
III. Outline of address:
    1. Introduction: Is a man master of his own conduct? Psychological considerations.

  2. Joshua putting up the two ways: *A.* Polytheism, superstition, backward; or *B.* One God, enlightenment, progress. Take your choice.
  3. Two selves (Romans 7:21-24): *A.* Mean, small, selfish; or *B.* Big, generous, forgiving. Take your choice. Illustration: Jean Val Jean and little Garvin.*
  4. Two ways of pleasure: *A.* Present self-indulgence; or *B.* Self-control with honorable marriage and good home. Take your choice.

A hymn slide was here thrown on.

IV. The Illustration of the Sermon: Introduction to explain place of picture. According to Psychoanalysis, the dream is a wish fulfillment. This young man unconsciously wanted his fiancée out of the way so that he might enjoy his dissolute mode of life uninterrupted, therefore he dreamed of the killing. He awakes to make a new choice. O. Henry is true to the great psychologists.
  2 reels O. Henry—"The Dream"—Vitagraph.

V. Announcement slides.
  1 reel scenic (Ford Educational), "North Wind's Masonry, Winter Scenes of Niagara."
  Hymn slide. Benediction.

Pipe organ played softly appropriate selections during showing of pictures. (In this "Dream" I cut on second reel the scene of clergyman and girl with arms round each other "so as to make him jealous," as being contrary to psychology of dreams [Freud], contrary to ethics, and contrary to common sense.)

2. MOTION-PICTURE SERMON; SUBJECT: "BY-PRODUCTS OF SERVICE."

I. Song service, orchestra, chorus.

II. Hymn slide, also Scripture on Screen: The Beatitudes.

III. Outline address:
  Text: "Whoso would be leader, let him serve."
  1. Making everything pay; even ideas would pay expenses.
  2. The new philosophy of usefulness.
     A. Commercial. *B.* Social.
  3. By-Products. *A.* Commercial: Beef, Rope, etc. *B.* Philanthropy: Libraries, memorials, boy-scout workers, club rooms, etc. Life is worth while to us because it has been made so by the by-products of someone else's service. *C.* Daily living, so to work as to enrich the world with our by-products.

"Have you had a kindness shown?
Pass it on.
'Twas not given to you alone,
Pass it on.
Let it travel down the years,
Let it quench another's tears,
'Til in heaven the deed appears—
Pass it on."

IV. Illustration: 2 reels—"The Awakening of Cecily," from American Red Cross. Announcements on screen.

V. Scenic: 1 reel—"Ruins of Rheims."
  Hymn slide. Benediction.
  The pipe-organ music was especially fine at this service.

Not only is the church filled Sunday evenings at these programs, but all kinds and classes of people, from the workman in Fore River ship-building yards to the county judge, the everyday business man who commutes to the city, and scores of others who attend no other church service anywhere, express gratitude for the sermon with the punch. The motion-picture illustration is the punch.

RURAL SHOWINGS

I. R. BRADSHAW

County Agent, Choctaw County, Missouri

I HAVE had some degree of experience with moving pictures in my work, and I am frank to say that I know of no method more helpful in carrying through any campaign than the use of films. My experience has been gained in the organization of boys' and girls' agricultural clubs and the furtherance of farm-bureau work in Choctaw County.

I came to Choctaw County an absolute stranger. I knew neither the folks nor their tendencies, their likes nor their dislikes. However, I have found that folks everywhere are pretty much alike under their skins. I was fortunate in being sent to this county, which is composed of fairly good hill and bottom lands, and populated by a sturdy, honest, intelligent citizenry; and I was also fortunate in finding Charles J. Murphy in office as county superintendent of education.

In the central section of Mississippi is a chain of live-wire banks, headed by J. T. Thomas, of Grenada, and part of the system of operation is to conduct moving-picture exhibitions in the territory covered by each bank. This film work, known as the Grenada Bank Community Service, appealed to me as being an ideal method of meeting and mingling with the people of the rural districts to an extent that would be possible under no other arrangement; and I was able to secure the co-operation of the Community Service directors, Mr. Wood and Mr. Dennis Murphee, for my plan.

Co-operating with an Existent Service

Superintendent Murphy and I conferred with the two directors, and we mapped out an itinerary covering twenty-five of the school districts of Choctaw County. We announced the date for each community in the local county newspaper as follows: "Free Picture Show, Accompanied by Educational Talks; Everybody Invited." We kept these appointments religiously, and at each meeting there was an attendance of from 250 all the way to 1,250. The county folks had never before been able to enjoy free motion pictures of any kind; in fact, many of the families now saw life portrayed on the motion-picture screen for the first time, and of course our program of pictures and educational talks was entirely novel.

CHOCTAW COUNTY FARM BUREAU
FARMERS EXCHANGE AND HEADQUARTERS
COUNTY AGENT
GRENADA BANK COMMUNITY SERVICE

Mr. Bradshaw at headquarters

The films used in this traveling campaign were obtained from the State Department of Visual Instruction, from colleges, and from the U. S. Department of Agriculture. For the agricultural-club boys and girls we frequently screened a two-reel picture entitled "The Visitors of the Victors," views of the club young people who won free trips to the International Livestock Exposition in 1920; and also we used films dealing with dairying, diversified farming, health units, marketing farm produce co-operatively, grading and picking of vegetables and fruits, and related topics of the farm.

Attendance Improved By Film Programs

At the close of this campaign we had enrolled 300 boys and girls in the various agricultural clubs. In no instance where we staged our exhibition and talks did we fail to organize a wide-awake community agricultural club. And the interest did not die of inertia when the membership campaign was over; our boys and girls have been working "like Trojans" all the year, and have displayed a genuine activity in their club work. At the Club Boys' Annual Short Course over one hundred club boys and visitors attended. At the Club Boys' Rally Day we had a very large attendance, and I know that the problem of attendance for all of these events has been largely solved by our action in providing educational films for the programs.

The general idea of county farm bureaus was explained at each meeting, but also the speaker told in a few words of the particular

(Continued on page 39)

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*There is a possibility of treating the theme slightly differently here and using motion pictures of "Les Miserables" as illustration.

The NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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Vice-President: G. E. CONDRA, *University of Nebraska, Lincoln, Neb.*
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A department conducted by the Secretary for the
purpose of disseminating Academy news and thought

ANNOUNCEMENT

As was stated in the September issue of this publication, Moving Picture Age has been designated the official organ of the National Academy of Visual Instruction. In this magazine the Academy is permitted the use of two pages each month for its official communications. Its official connection with Moving Picture Age is, of course, confined to these two pages. Individual members will as heretofore furnish personal contributions to this and other magazines. These contributions will in no sense be considered official.

For the benefit of those unfamiliar with the Academy and its history we are printing below the Constitution. This will be available in booklet form within a few weeks.

WHAT THE ACADEMY IS

The National Academy of Visual Instruction is an organization of men and women interested in a wider, more intelligent, and more systematic use of visual aids; in short, in the development of visual education as an art and science.

The Academy is not engaged in promoting visual education commercially. Active membership and the control of the Academy and its actions are vested solely in those engaged in educational, semi-educational, or welfare work, and who are actual users of or are directing the use of visual aids for instructional purposes. *No companies, dealers, agents, or persons financially interested in the sale of visual-instruction materials shall be eligible to active membership.*

CONSTITUTION OF THE ACADEMY

Article I. Purpose

The purpose of this association is to establish and maintain an organization through which schools and other educational institutions, churches, parent-teacher associations, clubs, welfare organizations, and societies engaged in educational or semi-educational work may co-operate in furthering better production of and a more systematic and intelligent use of visual aids, such as lantern slides, motion-picture films, charts, art collections, exhibits, and models; to prosecute a research in visual-instruction methods; to investigate sources of supply; to establish a clearing-house of information; to devise methods of co-operative buying and bargaining; to work out standards of method and practice; and to promote the knowledge and use of better films.

Article II. Name

The name of this association shall be the National Academy of Visual Instruction.

Article III. Membership

Section I. Membership in this Academy shall consist of the following classes:

A. Active membership
B. Associate membership
C. Contributing membership
D. Honorary membership
E. Life membership
F. Institutional membership

Section II. The following conditions shall govern in determining eligibility to membership:

A. Active membership shall be restricted to those engaged in educational, semi-educational, or welfare work, and who are actual users of or are directing the use of visual-instruction aids. No companies, dealers, agents, or persons financially interested in the sale of visual-instruction materials shall be eligible to active membership.

Admission to active membership shall be by vote of five members of the Executive Committee, hereinafter provided.

Full and complete control over the Academy, the right to vote upon the questions before the Academy, and the election of its officers shall be lodged with the active members alone. The annual fee for active members shall be $3.00.*

B. Individuals desiring the benefits of affiliation with the National Academy of Visual Instruction, who are in sympathy with its aims and purposes, and are not engaged in the manufacture or sale of, or not financially interested in the manufacture or sale of, visual-instruction material may become associate members of this Academy by a majority vote of the Executive Committee.

Associate members shall have the privilege of attending the meetings of the Academy (except executive sessions) but shall have no voice or vote. Associate members shall receive a printed copy of the annual proceedings of the Academy and a copy of all bulletins and announcements of general interest that are published by the Academy. The fee for associate membership shall be $1.00.*

C. Individuals desiring the benefits of affiliation with the National Academy of Visual Instruction and who are in sympathy with its aims and purposes may become contributing members by a majority vote of the Executive Committee.

Contributing members shall have the privilege of attending the meetings of the Academy (except executive sessions), but shall have no voice or vote. Contributing members shall receive a printed copy of the annual proceedings of the Academy and a copy of all bulletins and announcements of general interest that are published by the Academy. The fee for contributing membership shall be $50.00.

D. Individuals may be invited to become honorary members of the Academy by a vote of the Academy. Honorary members have the privilege of attenting the meetings of the Academy and such other courtesies as the Academy may extend.

E. Individuals in sympathy with the ideals and purposes of the Academy may become life members of the Academy upon a majority vote of the Executive Committee. Life members shall have the privilege of attending the meetings of the Academy, but they shall have not voice or vote. They shall receive copies of all publications of the association, and such clearing-house service as the Academy maintains. The fee for life membership shall be $1,000.00.

F. Universities, colleges, libraries, museums, and other welfare organizations may become institutional members. They shall receive copies of all the publications of the Academy and such clearing-house service as the Academy maintains. The fee for institutional membership shall be $25.00.

Section III. Proposals of names to any of the five classes of membership may be made by any active member of the Academy for the action of the Executive Committee at its next succeeding meeting. A two-thirds vote of the active members of the Academy may overrule the decision of the Executive Committee upon the admission or rejection of any proposed member.

Article IV. Officers

Section I. The officers of the Academy shall consist of a president, a vice-president, a treasurer, a secretary, and an Executive Committee, and such other officers as may be provided for in the by-laws.

Section II. The president, vice-president, and treasurer

(Continued on page 43)

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*In addition to the publications mentioned in the constitution, active and institutional members will receive two copies of the Annual Proceedings. Each member of the Academy will receive free Moving Picture Age, the official organ of the Academy. Institutional members will receive two copies of this magazine, one addressed to the Librarian of the Institution.

Without fanfare visual aids are finding an increasingly important berth in the educational progress of Kansas

VISUAL INSTRUCTION *in* KANSAS

W. O. Stark

Department of Visual Education, Kansas State Normal School, Emporia, Kansas

20,000 feet of film, 5,000 slides, five charts, and a projector—one day's shipment! Such service is truly valued by the Kansans

THE Visual Education Department organized in the Kansas State Normal School two years ago is now supplying educational and entertainment films, slides, charts, and stereographs to Kansas communities. This material is used by schools, churches, women's clubs, county fairs, and similar groups.

This normal school has been made a film-distributing center for twenty-two industrial organizations and the Bureau of Commercial Economics, Washington, D. C. This arrangement has given the department a film library of over three hundred subjects. A stock and inspection room with racks for films and material for repairs has been opened adjoining the Extension Division office. Professor M. L. Smith, the head of the department, with four assistants, directs the work, and all signs point to a rapid growth as the use of projectors becomes more common in the general school system of Kansas.

It has not been the policy of the department to purchase films as permanent property, but to secure the loan of the best educational films for periods ranging from two weeks to one year. Securing the films from these sources has made it possible to place this moving-picture service, without cost to the schools, within reach of every school in the state. At present eighty Kansas schools are making use of this service. Formerly a circuit was planned and the films kept moving on this circuit, but this did not prove altogether satisfactory. Under the present plan a catalogue of the film library has been very carefully developed, listing film subject, number, and reels, with a grouping as to subject-matter, such as Cities, Industries, Good Roads, Agriculture, History, etc. Schools and other organizations desiring the films order from the catalogue and receive the films directly from the Kansas State Normal. After the films have been used they are returned directly to this department, where they pass through film-inspection and repair rooms before they are sent out again. In this way they are always in good condition when sent out, prompt services rendered, and in case the film asked for is out a substitute can be easily selected.

By careful circulation of the catalogues community organizations are rapidly becoming familiar with the plan and are making use of it. Some schools, such as Stafford, Alma, and Wellington, send to the office a program, scheduled for two months in advance, with their choice of films for each show. These films are sent to each school early enough to arrive in due time. A report blank is placed in each shipment of films, and returned with the films. The information asked for on these reports includes the number of times the films are shown, number of people present, weather conditions, condition of film, title, date used, purpose of meeting, and type of projector used.

Complete Records Kept

From these reports a complete record of each film is made from the time the department receives it until it is returned to the company. The report for the month of November on pictures received from the Ford film laboratories showed that they had been shown to 25,000 people, and those from the Bureau of Commercial Economics were shown to 9,000 people.

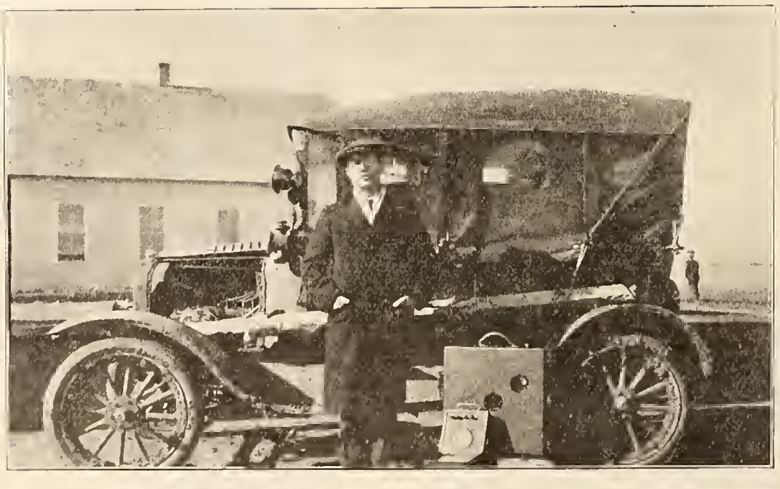
Until recently no attempt has been made to furnish anything but educational films. Through co-operation with several of the big film exchanges we are now able to offer the very best entertainment pictures at low rentals for school and church use. These are now current films, made by leading artists. Each one is carefully selected by this department for school use. They are for entertainment rather than educational purposes. There is, of course, a general call for this material.

The Department of Visual Education has secured the sub-agencies for a portable projector, two makes of standard projectors, and one make of slide projector. All commissions from the sale of these machines are used in securing more films and other visual-education material for free distribution over the state. These commissions, together with profits accruing from the Campus Moving-Picture Show, have been practically the only source of the department's financial support.

During the regular school year a showing is given in the college auditorium every two weeks, but during the summer term of June and July they are given each week, and as much as $175 on a single exhibit has been made. These special picture entertainments bring before the student body of the college such films as "Vanity Fair," "Romona," "If I Were King," "Kismet," and "Way Down East." No attempt is made to make the Campus Picture Show educational. Clean comedy and drama, together with musical talent and stunts of the students, make up the programs.

The present permanent equipment of the department consists of two motor-driven Power's 6A Cameragraphs, a 50-volt, 70-ampere Wagner converter, and a 12x16 frame-stretched, suspended screen installed in the college auditorium. The "throw" from lens to screen is 114 feet. Two portable projectors are used in classroom work and for demonstration purposes. Student operators have been developed who handle the projectors and give demonstrations to schools wishing to purchase a projector.

(Continued on page 42)



"With an attachment for the Ford engine we put on just as good shows out in the rural sections as are screened in the cities," says the author, shown here beside his invincible and versatile mount

Piloting the Good Barque "Community"

(Continued from page 8)

every day in the week. Here we have a public library, gymnasium, auditorium, women's rest room, showers, games, and other equipment, all belonging to the community center. Here home-talent plays, socials, and motion picture and literary programs provide the citizens with a rich supply of wholesome social life, and this ideal concentration of community interests is but the development of what in 1918 was only a muslin screen and a portable projector.

We have made little use of films for religious purposes. When we could secure such productions as "The Stream of Life" and "From the Manger to the Cross" we have screened them, and we will unquestionably extend our work in this direction when there is a greater selection of pictures to choose from. Our belief is that the religious film should be a part of, but not all of, the public worship. Whenever we have used films on Sunday nights we have depended upon free-will offerings to make expenses. If small communities are to use religious motion pictures there must be a supply of films available at a reasonable rental. At present the rate on such material seems to be beyond the reach of many small communities.

Benefits of the Community Films

Lanesboro has derived unmeasured benefit from the film programs. Many local people and those who live in the adjacent countryside have had an opportunity of enjoying clean pictures that could have been made available in no other way than through this community project. Even more than this, the objectionable features usually accompanying the cheap commercial theatre have been kept out of Lanesboro. Some of the finest films have been screened at our community house, and everyone has had a chance to see them.

Our first showing of a big feature was with "Hearts of the World," which we were able to rent for $50. We advertised the picture well and then exhibited it twice—afternoon and evening—and our free-will offering amounted to $147.47. "The Stream of Life" and "From the Manger to the Cross" were also shown with the same basis of revenue. When an admission is charged, the rental of an unusual feature does not indicate that we will increase the customary rate of admission, as do many theaters; whether a film costs us $8 or $30, and whether our program consists of five reels or nine or ten (and sometimes it does reach the latter amount), the admission is a fixed quantity.

We hope to be able to conduct separate educational programs this coming winter, and these will be free to the general public. Special attention, however, will be given to the school children, who will probably attend the exhibitions with their teachers.

The problems of each community are, of course, peculiar to that community; achievements in some towns might be impossible in Lanesboro, and vice versa. We do believe, though, that in practically every city, town, and village there lies an opportunity for any church to broaden its influence by making use of motion pictures; and we know that every church will find innumerable openings for the projector in its immediate church activities—in the Sunday school, to some extent in its Sunday-night services, and to an unlimited extent in the recreational and educational lives of its congregation. Motion pictures are no more objectionable than slides, and no one of constructive mind objects to slides in the church today. The devil does use, and for that very reason the church should redeem and apply, the motion picture.

Better Films for the Virgin Islands

AMERICANS, Danes, French, and natives composing the population of the Virgin Islands are now enjoying moving pictures—but the films are of the blood-and-thunder type so favored by the native inhabitants. But at St. Thomas, the seat of government for this part of the Virgin Islands, the American population is increasing rapidly, and the demand for worthwhile pictures has become so insistent that arrangements are now under way to provide the better class of films.

The American Red Cross has been co-operating with the government's health activities by sending registered nurses to work among the school children, and this organization is a factor in improving the character of the films shown in the Virgin Islands.

A compact and informative catalog of motion pictures dealing with health, disease, nursing, and preventive agencies has been compiled by the National Committee for Better Films. This compilation is of great assistance to the many groups now interested in keeping America well and fit. It is obtainable for ten cents from the National Committee for Better Films, 70 Fifth Avenue, New York City.

The Source

Exchanges, Educators, Clergymen, throughout the country are searching for good film material for their libraries.

WE HAVE IT

We are in touch with the source of all that is worth while in features—classical, historical, educational.

It will pay you to write us at once.

We are at your service.
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Showing: Creation—The Garden of Eden—Adam and Eve—Moses—The Exodus from Egypt—Sermon on the Mount—Christ before Pilate—Simon of Cyrene—John, that beloved disciple—Mary—The Crucifixion—Columbus Discovering America—Signing the Declaration of Independence—Lincoln and his Cabinet—Industrial Crises—Battles in France—Soldiers, Civilians, Peace on earth good will to men——IT IS **"THE BIRTH OF A RACE"** (see Editor's review, September issue.)

Schools, Churches, Social Centers, etc., write now for dates.

PYRAMID PICTURES CORPORATION
Suite 760 443 South Dearborn Street Chicago, Ill.

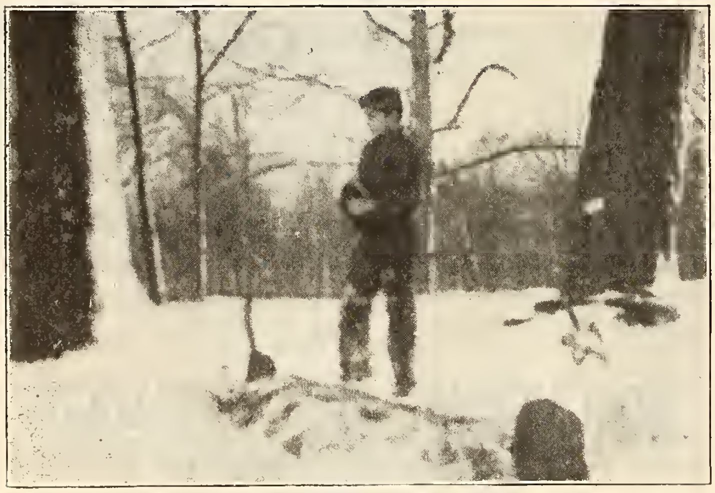
HIGHLIGHTS

Films Reviewed by the Editor

NOTEWORTHY!

FOR this issue I shall review the fifth and sixth episodes in the Lincoln Cycle: "Tender Memories" and "A President's Answer." The first four episodes of this admirable series have been discussed in the August and September issues, and the material is so perfectly adapted to non-theatrical exhibitions that I shall continue reviews of these episodes until the entire series of ten has been completed.

"Tender Memories" concerns the period immediately after Fort Sumter had been fired upon, when the President by his deliberate method of approaching the critical situation had aroused the bitter criticism of the more hot-headed element. We are shown one incident that portrays amusingly the weakness of the critics' suggestions before President Lincoln's calm logic. The President returns to the White House one day to find a delegation of radicals awaiting him; they make known their objections to his deliberate attitude, and he invites them to tell how *they* would handle the crisis. Then tumbles forth the collection of rabid ideas: "Send a fleet to save Fort Sumter"; "No; send an army"; "Divide the country into two parts"; "Split the country up into four sections"; "Start a foreign war, and that will unite our own people," and so on, no man agreeing with the suggestion of his neighbor.


At his mother's grave

Standing at the grave of a Union soldier just buried, Lincoln recalls the death and burial of his mother, and then we are taken back with him and this period of his boyhood is re-lived. This section, of course, is the most important part of this episode, and the lesson it impresses so indelibly, a lesson of filial obedience and devotion, makes this reel a genuinely valuable feature on the program of every church, school, and community center seeking the finer pictures.

"A President's Answer" deals with Lincoln's surpassingly great human sympathy. David Elkin, son of the local pastor in the President's childhood days, is under arrest as a Confederate prisoner, and is also charged with the killing of his prison guard. The feeble old pastor and his wife sell their home, to pay their expenses, and travel to Washington to see whether they can save their only child from death. The case, which is brought before the President for review, has no mitigating circumstances, and Lincoln refuses to change the verdict of death at the pleadings of the aged parents. But after they, having given up all hope, have left his presence, President Lincoln decides that mercy should prevail, and he paroles the boy in the care of his parents.

I recommend this entire series of pictures to every non-theatrical exhibitor who believes his audience is worthy of the best films he can by any means afford. I also suggest a careful study of the series by the man who intends to produce a picture for non-theatrical purposes; and I hope it will bring home to him more forcefully than could words the necessity of utilizing professional direction, workers, and methods if this picture is to be a real success and not an amateurish collection of photography.

Community Motion Picture Service, with branches in the larger cities, and with Chicago offices at 734 S. Wabash Avenue, distributes the series.

"The GREAT MIRACLE"

I BELIEVE that this six-reel picture will be considered a great asset to any church using it, provided that not too many members of the congregation are literalists. The reason for the proviso will become apparent as the tale unfolds.

When the Great War breaks upon the world the young Canadian physician feels the urge to enlist, in spite of his wife and child; and at last the problem is solved by the departure of all three for overseas service. But while at sea the couple's child is lost overboard and drowned, through the neglect of the maid, and the doctor and his wife suffer at the heavy hand of death.

Then we see the two in the trenches in Palestine, the wife assisting her husband as a nurse (those who know American overseas regulations must remember that this happened with the Canadians before they say, "Impossible!"). But a chance shell strikes near the medical hut, and the doctor dies in his wife's arms. She soon collapses under the double burden of grief, and is sent far back of the lines to a hospital. Here a service friend of her husband's, Dr. Thomas, finds her months afterward, when the war is over.

Next we see her in Jerusalem, doing what good she can with her limited funds. Dr. Thomas, who is established in practice in Jerusalem, assists her in securing her government compensation; and soon, as they become better acquainted, he realizes what an important place she holds in his affections. However, when at last he tells her the old, old story she states that her true affection could never be elsewhere than with her first husband.

Now appears "The Miracle Man," who quickly acquires fame for the healings he is reputed to have made throughout the city. Dr. Thomas, who is president of the local medical society, becomes quite agitated over the seeming legitimacy of the healing, and a meeting of the society is called to consider action.

Dr. Thomas finally prevails upon the girl he loves to marry him, although she insists the feeling she bears for him is only admiration; but just as the ceremony is to be performed she refuses to continue, and, seeking out "The Miracle Man," implores him to restore her husband. The healer tells her to return to Canada immediately, where she will find her husband alive.

She promptly goes back to Canada, and, just as "The Miracle Man" had stated, finds her husband in good health. Only by taking him to the cemetery, and showing him the monument she had ordered erected to his memory, could she convince him that he had been dead. Now through fervent prayer their child is returned to them; and "The Miracle Man," standing in the cemetery, causes the buried soldiers to arise and march away in ranks by the thousands.

This picture is well above the average non-theatrical picture as to technical details of production. The photography and direction are pleasingly capable, the scenic effects are convincing, and the composite effect upon the optience is one of deep sincerity. In my estimation "The Great Miracle" is one of the few religious films produced whose technical treatment is equal to, and subject-matter far worthier than, the theatrical picture.

New Era Films, 21 E. 7th Street, Chicago, distribute "The Great Miracle."

SHAKESPEARE

I SEE no need to trace the story of such a production as "Macbeth," but only to mention the way in which the story was screened.

This five-reel interpretation is a reasonably capable one. The action was photographed on the scene of the original drama—Dunsinane Castle; and that fact adds appreciably to the picture's atmosphere. The course of the tale as Shakespeare wrote it has been quite closely followed, even to the onslaught of Birnam Wood and the fierce struggle for possession of the castle.

The film would have outlined its story in much clearer fashion if subtitles had been more liberally used; there are occasions where the person who has not scanned his Shakespeare recently will be wandering afield for a brief period.

The film is distributed by World Educational Pictures Company, 804 S. Wabash Avenue, Chicago.

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Visual Aids in the Professions

AN INTERESTING sidelight on the employment of visual instruction by professional men is revealed in the program of the recent meeting of the North Dakota Medical Association, held at Fargo. Twenty addresses were scheduled, and eight of the speakers used slides or films to illustrate their discussions.

The physicians who thus demonstrated their progressive methods, and the topics so illustrated, were as follows:

> Dr. Edward S. Judd, Rochester, Minnesota: "Gall-bladder Surgery" (illustrated slides); Dr. S. Marx White, Minneapolis, Minnesota: "Digitalis, Its Use and Abuse" (illustrated with slides); Dr. E. M. Hames, St. Paul, Minnesota: "Cerebrospinal Syphilis" (illustrated with slides); Dr. R. C. Coffee, Portland, Oregon: "Ptosis" (illustrated with slides); Dr. Carl Chatterton, St. Paul, Minnesota: "Deformities of the Foot Caused by Anterior Polyomyelitis, and the Usual Method of Mechanical Treatment" (illustrated with motion pictures); Dr. John H. Rindlaub, Fargo, North Dakota: Discussion of "Cosmetic Surgery" (illustrated with slides); Dr. Robert Rizer, Minneapolis, Minnesota: "Hints for Diagnosis and Management of Gastric and Duodinal Ulcers" (illustrated with slides); Dr. E. L. Tuohy, Duluth, Minnesota: "Mitral Stenosis" (illustrated with slides).

The number of men using visual aids at this meeting represented 40 per cent of the speakers—a percentage not equaled in either the teaching or the preaching profession. "Surprising as it may seem," says A. P. Hollis, Specialist in Visual Instruction, North Dakota Agricultural College, in commenting on this fact, "not one-half of 1 per cent of the teachers of the state use either slides or films, as far as the office has been able to find out. Even in the colleges less than a third of the instructors use this modern teaching agency.

"Why is this so? There are several reasons. One is that teaching as at present conducted is essentially a backward-looking rather than a forward-looking occupation. Teachers are supposed to deal with established facts and institutions, and do not try out the new with the same boldness as do the business and professional men. School boards also are conservative, and teachers have to get their approval for innovations. Motion pictures especially have the flavor of entertainment and the theatre attached to them."

American Films for the Chinese

NON-THEATRICAL motion-picture activities in China are only in the early stages at present, according to a communication from Dr. W. W. Peter, secretary of the American Council on Health Education, Shanghai, China. This organization, representing one of the five American associations rendering welfare service to the Chinese, and the Visual Instruction Division of the Lecture Department of the Y. M. C. A., are the two groups most actively engaged in improvement work by means of films and slides. The Y. M. C. A. visual aids find circulation through the Association's branches in the larger cities of China, and the films and slides are routed in program sets.

The Chinese government is doing practically nothing, says Dr. Peter, in the use of films for propaganda. The Pan-Pacific Association, which has been advocating the building of good roads as one of its principal activities, has imported a number of American good-roads films to help the cause. Dr. Peter himself has played cameraman to the extent of shooting pictures of the roads being built by the American Red Cross in the famine district.

Some of the pictures circulated by the Council of Health Education, the subtitles having been translated into Chinese, are:

> "Better Babies" (3 reels); "Our Children" (2); "The House-fly" (3); "Keeping a Big City Clean" (1); "Everyday Lifesavers" (1); "Through Life's Windows" (1); "A Mouthful of Wisdom" (1), and "Good Teeth Means Good Health" (1).

Films for the Vocational Student

HOPING to reduce the time now required for the training of disabled ex-service men in profitable occupations, the Federal Board for Vocational Education is now supplementing its courses of instruction with moving pictures. Already a seven-reel film on the engine lathe, six reels on dairy cattle and dairy management, and four reels on bee culture have been placed in service, and a series of reels on civics, agriculture, and the mechanical arts is now being prepared.

APPROVED FILMS *and* THEIR SOURCES

New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects

Films for the Church, School, and Club

The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

(See addresses of exchanges below)

FAMILY FILMS

Recommended for Young People and Adults

The Hell-Diggers.* Reels, 5; producer and exchange, Famous Players-Lasky. Remarks: Wallace Reid. Construction engineer, who has invented a dredge, discovers that his invention is the cause of the deterioration of a fertile valley into a desert, much to the farmer's dismay. He then invents a dredging machine which will restore the soil and finally wins the cooperation of the dredging company.

Room and Board.* Reels, 5; producer and exchange, Realart. Remarks: Constance Binney in an Irish love story. In the first part cut sub-title "The devil take you." In part 3 cut sub-titles referring to Lady Noreen being the maid.

Classified.* Reels, 3; producer, St. Elizabeth's College; Exchange, National Non-Theatrical Motion Pictures, Inc. Remarks: This film story was written by the girls of the school and played by them. The film, instead of the usual play, was presented as their graduation program. The experiences of a school girl who attempts to keep a New Year's resolution to be kind to her companion girls.

A Winter's Tale.* Reel, 1; producer, Post Picture Corp.; exchange, Warner Bros. Corp. Remarks: A lonesome pup becomes happy again when his girl mistress returns home during school vacation. A beautiful winter scenic.

JUVENILE FILMS

Recommended for Children Under 12 Years of Age

Cinderella.* Reels, 4; exchange, National Non-Theatrical Films, Inc., or Eskay-Harris. Remarks: Pictured from original French vision. Cut all reference to "humiliating the step-sisters"—also all scenes of man running after his pumpkins.

Billy Whiskers.* Reel, 1; producer, Spanuth Exchange, National Non-Theatrical Films, Inc. Remarks: Comedy.

RELIGIOUS FILMS

Solomon's Temple.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks: The Dome of the Rock of Omar, Temple of Solomon, model made by Dr. Schick, from age to age aspect of Jerusalem is altered, mosque of Asona as it appears today, tabernacle of Moses' time, Rock of Sacrifice, Jewish Temple; Moslem Shrine, Christian church, Turkish mosque, etc.

INSTRUCTIONAL FILMS

Pathe Review, No. 119.* Reel, 1; producer and exchange, Pathe. Remarks: "The Little City of Dreams" (Capitol Travelaugh), showing the oddities of New York's Bohemia, Greenwich Village (cut scenes of girl smoking). "Dancing alias Hard Work," slow-motion study of a difficult terpsichorean feat presented by Novagraph. "The Sea Pig Hunt," a glimpse of fishing sport off the Isle of Bimini, in company with Lord Waldorf-Astor, harpooning a porpoise. "Where William Tell made his mark," a Pathecolor travel picture in natural tints showing views of Altdorf, Switzerland, views of the mountains, valleys and roads in the vicinity of Altdorf and Lake Lucerne.

The Egyptian Museum at Cairo.* Reel, 1; producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Scenes showing building in construction; main gallery, statues, mummy cases, etc. Rameses II (mummy), mummified sacred animals, objects found in tombs, rare scarabs and other jewelry, sphinx of Memphis, Symbol of Wisdom, too large to remove to any museum.

Charles Urban's Movie Chat, No. 50.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights. Remarks: Snake-hunting party in New Jersey, all wearing high boots; water snake, rattler and black snake, milk snake and copperhead; how a snake is caught alive, extraction of the venom. Cuban sugar plantation, sugar cane cut by hand, loaded on oxen teams and transported to sugar-mill, cane crushed and syrup boiled down; scenes of Tivoli, Rome. Extracting stearic acid gas from a candle.

By the Side of the Road.* Reel, 1; producer and exchange, Educational Film Corp. Remarks: A Robert C. Bruce European scenic. Beautiful scenic views, taken on a motor trip through England, Stratford-on-Avon, Shotterly, Ann Hathaway cottage at Shottery, etc.

In Barcelona.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks: In Barcelona, capital of Catalonia, the greatest port of modern Spain, street scenes, religious procession, parks and promenades.

The Victory Parade.* Reel, 1; producer, Prizma; exchange, State Rights. Remarks: Scenes showing the Victory Parade of the armies of the Allies held on Bastille Day, July 14, 1919, in Paris.

Hagopian the Rugmaker.* Reel, 1; producer, Prizma; exchange, State Rights. Remarks: Hagopian, an Armenian rugmaker, a tent is his home, moving when impulse calls him, wherever he may establish his home he continues his work of rugmaking; cutting the wool from the sheep, washing the wool, carding and spinning it, dyeing it with vegetable dyes, producing wonderful colors, the records of their history are woven into the rugs, the method of tying the knots and the amount of knots to the inch determine the durability of the rug. Each complete design an example of Oriental splendor.

Charles Urban's Movie Chat, No. 54.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights. Remarks: In Florida hundreds of acres of land cleared away to plant orange trees; scenes showing the orange industry; caterpillar tractors used on farms, tractor-plow easily operated by girl; scenes of the Lookout Mountains of Civil War fame; sea-gulls and their habits.

Pathe Review No. 120.* Reel, 1; producer and exchange, Pathe. Remarks: "The hidden creatures of the sea," under-ocean photographs of life beneath the waves, the Venus girdle, cydippe, sea-anemones, actinaria; "A corking story," showing the different processes of making cork; "Seeing the invisible;" Novagraph slow-motion study, snapping of a whip, feet of running dog, fluttering of barnyard fowl; "Masters of American art," Robert Aitkins, master sculptor at work in his studio; "The cliff road of Switzerland," Pathecolor views of the road which tunnels through the mountains in the vicinity of L'Axenstrasse and shores of Lake Lucerne.

Poultry Farming.* Kineto Review No. 71. Reel, 1; producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Scenes of a pigeon farm, pigeon just hatched, full grown, fan-tail pigeon, turtle-dove, turkey farm, duck raising, chicken farm, incubator chicks.

(Continued on page 33)

Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical-film directory, which every subscriber has, pages 12 to 19, inclusive.

Arrow Film Company,
220 West 42d Street, New York City

Beseler Educational Film Co.,
71 West 22d Street, New York City

C. B. C. Film Sales Corp.,
1600 Broadway, New York City

Commonwealth Film Corp.,
729 Seventh Avenue, New York City

Community Motion Picture Service,
46 West 24th Street, New York City

Educational Film Corp. of America,
729 Seventh Avenue, New York City

Eskay-Harris Film Corp.,
126 West 46th Street, New York City

Famous Players-Lasky Corp.,
485 Fifth Avenue, New York City

Federated Film Exchanges of America
806 South Wabash Avenue, Chicago

Gaumont Film Co.,
101 West 42d Street, New York City

National Exchanges, Inc.,
398 Fifth Avenue, New York City

National Non-Theatrical Motion Pictures, Inc.,
232 West 38th Street, New York City

Paramount,
(See Famous Players-Lasky Corp.)

Pathè, Inc.,
35 West 45th Street, New York City

Realart,
130 West 46th Street, New York City

Reiben,
729 Seventh Avenue, New York City

States Rights,
(Write to Producer)

Warner Bros. Corp.,
1600 Broadway, New York City

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LONESOME HEART; Margaret Fisher; A light play full of good lessons

WOMAN IN POLITICS; A vivid story of woman's part in bettering city conditions

GHOST OF ROSIE TAYLOR; Mary Miles Minter; A delightful story

STRIFE ETERNAL; All Star Cast; Spectacular production of the time of Edward II of England

LIFE'S HARMONY; Very suitable for church audience

THOROUGHBRED; Frank Keenan; Horse Race Drama, with a lesson

LITTLEST REBEL; Mary Miles Minter; Story of the Civil War

NEW YORK LUCK; William Russel; Comedy drama

THE SHATTERED IDOL; Mae Marsh and Elmo Lincoln; Comedy drama

□ ■ □

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GOSSIP-GATHERING *on* FILM BOULEVARD

THE FILM reference-book "1001 Films," compiled and published by MOVING PICTURE AGE in 1920, has been warmly received and constantly used by non-theatrical exhibitors throughout the country, and producers, distributors, and exhibitors will be glad to know that the compilation of the second edition, to be known as "1001 Films Plus," has been started. Every non-theatrical distributor known to us has received a letter requesting his list of available non-theatrical pictures, and the response indicates that the forthcoming volume should include between 3,000 and 5,000 films appropriate for non-theatrical purposes. If any concern having such films for rent has not received a request for its list of films, this list should be forwarded within the next ten days to MOVING PICTURE AGE offices, care of the Editor.

While on the same subject, we cannot emphasize too much the fact that if the information furnished is not complete and definite the interests of the distributor will be hurt. Lists should contain for each picture: number of reels, brief description of subject-matter, mention that film is narrow width in all cases where this is so, and any other important information.

* * * * * * * * *

When James R. Cameron, author of "Motion Picture Projection," visited the White House recently, he was pleased to learn that his book was one of the limited number to be chosen for the shelves of the White House Library. Charles W. Plunkett, official projectionist of the White House, speaks highly of the practical worth of "Motion Picture Projection."

* * * * * * * * *

The latest Paramount-Burton Holms Travel Picture release is entitled "Kwang-Chow-Fu," the name of the city we know as Canton. This ancient and little modernized city offers some charming sights, and the cameraman has brought back material that constitutes a delightful travelogue.

* * * * * * * * *

Pathe Review No. 125, "Gobblers of the Sea," brings glimpses of such birds as cormorants and pelicans, with their seemingly insatiable appetites. The Pathecolor section of the reel takes us to the Vosges mountain region of France—a beautiful section where the tiny towns clinging to the slopes date back to Roman occupation.

* * * * * * * * *

"The Four Seasons," a four-reel picturization of Nature's moods as she displays them in the Spring, the Summer, the Fall, and the Winter, is ready for release by Kineto as an Urban Popular Classic. It is the first four-reel feature subject produced by this company Dr. Raymond L. Ditmars, curator of the New York Zoological Society, has been in charge of all details of this production, and the result is considered entirely scientific and yet remarkably attractive to the usual audience.

* * * * * * * * *

Homer V. Winn, for five years with the Maxwell-Chalmers Sales organization, has been chosen as sales director of the Devry Corporation, to fill the place left vacant by A. E. Gundelach.

* * * * * * * * *

A new six-reel production entitled "God and the Man," is now available to the non-theatrical exhibitor through the Central Film Company, 729 Seventh Avenue, New York City. This picture is based upon the book of the same name and written by John Buchanan. The film portrays many events in the life of a well-known religious worker, and merits the consideration of all who conduct exhibitions of a religious nature.

* * * * * * * * *

A new non-theatrical distributing organization has just been incorporated in Canada under the name Picture Service Limited, with offices at 755 Yonge Street, Toronto. This is reported to be the first serious effort to supply the churches, schools, and similar institutions of Canada with standard-width films and projection equipment.

* * * * * * * * *

"The High Road," a film which its producer classifies as a modern challenge to health, has been brought out by Carlyle Ellis, 71 W. 23d Street, New York, for the newly organized Woman's Foundation for Health, an amalgamation of the sixteen leading organizations of women in the United States.

The story told is typical of most small towns and cities anywhere in the country: This mythical town is dull and lacking in facilities for clean social pleasures for the young folks, and as a sequence the poolrooms do a heavy business and unchaperoned automobile rides are in high favor.

But a town girl, who has been for two years in a large city, returns to Sheraton with a larger and brighter view of the possibilities of life; and it is through her efforts that the better spirit of the town is awakened and both its old and its young folks are afforded the broader opportunities for culture and physical improvement that the cities provide.

* * * * * * * * *

A new distribution policy for the Zenith projector has been announced by its manufacturers, the Safety Projector and Film Company, 310 W. Second Street, Duluth, Minnesota. The sales work of the Zenith will now be handled by the home office through a number of distributors, and a general improvement of the entire service is being planned.

Mr. J. Arthur Simon, formerly in charge of sales for Fitzpatrick & McElroy, is to handle the sales department at the factory.

Interesting Men on the *Boulevard*

This series would bring before you men prominent in the commercial phases of visual instruction, for these individuals have played an important but generally unrecognized role in stimulating the use of visual aids beyond their immediate interests. No particular sequence has been employed in the series.

A. E. Gundelach

THE PERSON in question can hardly be credited or blamed for his presence in this field in which he has become so broadly known, for he was born into it, the elder Gundelach having spent his life in the photograph and lantern-slide business.

The son's home training in photographic work, coupled with supplementary experience as press photographer, engraving-house photographic foreman, and salesman of lighting specialties, constituted excellent reasons for his selection as head of the motion-picture department of Burke & James, Chicago. It was during this connection that Mr. Gundelach first developed an interest in the portable projector as the best machine for the non-theatrical exhibitor.

Meeting H. A. DeVry, then a cameraman at the Rothacker Studios, the two found satisfaction in the mutual belief that a suitcase type of projector was an inevitable development—and so in Mr. DeVry's basement he and Mr. Gundelach began and finally completed the original DeVry projector. Within a short period of time the projector company had been organized, and when the business had materialized to the point of sales activities Mr. Gundelach took in hand that work. Incidentally Mr. Gundelach has utilized his optical training in the improvement of his concern's product.

Mr. Gundelach has been active in various organizations, such as the Chicago Advertising Association, and the Safety Committee of the Chicago Association of Commerce; and he is a strong advocate of and an associate member of the National Academy of Visual Instruction.

Although for eight years with the DeVry Corporation, Mr. Gundelach recently severed this connection and is now with the Atlas Educational Film Company. One phase of his duties—and a phase which Mr. Gundelach asserts will be handled with very definite results—is the solution of the film-distribution difficulty now hampering the producer of industrial motion pictures.

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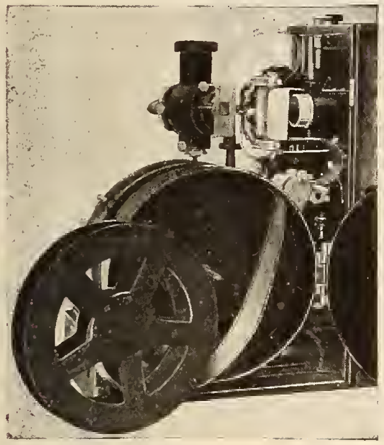

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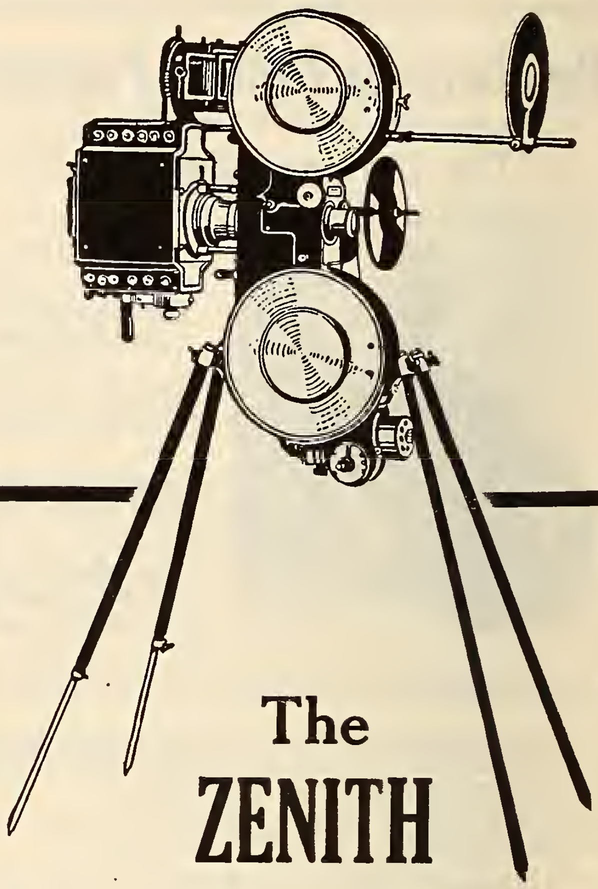

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A Light weight, professional machine, built to stand hard use, strong and sturdy. Yet a machine that will project a clear, steady picture, any distance from 15 to 115 feet.

Easily handled by experienced or amateur operator. Simple and reliable in construction. The universal motor drive takes current from any light socket.

Tho the Zenith is fully guaranteed the price is very much lower than other Standard projectors. Write for particulars.

Safety Projector & Film Co.

310-312 West Second St., Duluth, U. S. A.

Thru rearrangements there are a few good territories now open for distributors.

Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5 cents per word. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5) cents and send the amount with your advertisement. All advertisements of less than 30 words are accepted at the minimum charge which is for 30 words.

MOTION PICTURE MACHINES, FILMS AND SUPPLIES for electric, calcium or Mazda light bought, sold and exchanged. Bargain lists free; 200 reels of film for sale. Comedy, western, educational and features. National Eqiupment Company, 409 West Michigan street, Duluth, Minn.

DANIEL J. GOFF, EXPERT CINEMATOGRAPHER, accepts assignments; any time, any where. Own laboratory and lighting equipment. Dependable service and reasonable rates. Daniel J. Goff, 320 Wrigley Bldg., Chicago.

DO YOU KNOW YOU CAN GET YOUR FILMS cleaned and repaired at a reasonable price by a film expert? Will be glad to furnish you with further information upon request. A. Teitel, 804 South Wabash avenue, Chicago, Ill.

BARGAINS—REBUILT EDISONS, SIMPLEX, POWER 5 and 6A projectors with mazda lamp equipment and motors. Special service to churches, schools and clubs. Entertainments furnished. Educational and scenic films for sale. Brinkman, 116 West 49th Street, New York City.

EDUCATIONAL FILMS COVERING A WIDE RANGE, for sale at remarkably reasonable prices. Historical, Literary, Entertainment, Patriotic, Geographical and Scenics. Single reels to seven reelers. New prints can be supplied when desired. Write us your needs. Ready now, "Hamlet," The Shakesperian Tragedy. Jawitz Pictures Corporation, 729 Seventh Avenue, New York City.

1,500 REELS, FILMS—EDUCATIONAL, COMEDY, Travel, Dramatic, $3 to $12 each. Special low rental to churches, schools, lodges, private exhibitors; $395. Graphoscope Projector, fine condition, $175. Home Projector, $60. Ray, 326 Fifth Avenue, New York.

SCENARIOS WANTED, FOR EDUCATIONAL, INdustrial and commercial films. Enclose return postage if you want unavailable Mss. back. Send for list of subjects. The Rohair Film Productions, 1717-1729 No. Wells Str., Chicago.

SLIDES SPECIAL OFFER—25 SETS COLORED slides with descriptive reading consisting of Religious, Educational, Travel and Science, also 500 Miscellaneous slides, from 10c up. STEREOPTICONS Rebuilt, good as new, at half the price. **Slides made from your negatives or copies.** If you can use slides or a stereopticon, don't miss this opportunity. A post card will bring our bargain list. Moore, Hubbel & Co., Masonic Temple, Chicago. **50,000 slides for rent.** Ask for rental catalogue.

VICTOR STEREOPTICON MACHINE, DISSOLVING type, practically new and in excellent condition, with some religious slides and songs for $75.00 Address P. O. Box 121, Saugatuck, Michigan, or G. B. M., Moving Picture Age.

SLIDES—SLIDES—SLIDES—SLIDES— MADE FROM anything and everything. S. Leon & Bro., Makers of Hi-Art Durable Lantern Slides for every purpose. 207 West 48th Street, New York.

READY FOR BOOKINGS—ABRAHAM'S SACRIFICE, King Rene's Daughter, The Working of a Miracle, The Daughter of Pan, and a number of Scenic and Educational pictures. Write for prices. Church and School Film Co., 1810 Third Ave. So., Room 108, Minneapolis, Minn.

Richard Barrows, special commercial commissioner for the Chilean government in the United States, is lecturing in the interests of the promotion of trade between the United States and Chile. His lecture, "Across the Andes and through Chile," is illustrated by six reels of film taken in the Andes, the views including a trip across the trans-Andean mountain railway, one of the world's greatest engineering feats; views of the nitrate mines of Chile; the recent visit to Chile of the Pacific fleet under Admiral Rodman, and other scenes.

Classroom Films

(Continued from page 8)

BIOLOGY (CONTINUED)

TITLE	REELS	DESCRIPTION	SOURCE
Dame Nature's Air Fleets	½	Seeds	Pathe Rev. 98
Day with John Burroughs	1	Biology (also zoology, botany)	Prizma
Dexterity and Mimicry of Insects	½	Hawk moth, mantis, etc.	Kineto
Dragon Fly	¼		Kineto
Enemies of the Garden	½	Ditmars; bugs, toads, etc.	Ed. Film
Fortune Builders	1	Life story of silkworm	Kineto
Friendly Bee	½	Activities, life	Ed. Film
Frogs	½	Ditmars	Pathe Rev. 34
Getting Close to the Spider	½		Kineto (Urban)
Getting Acquainted with Bees	1	Life and habits	George Kleine
Goldfish	½	Color	Pathe Rev. 94
Home Aquarium	½		Ed. Film
Insects	⅓	Hover-fly, maggots, etc.	Kineto
Insect Artists—Spiders	½	Color	Pathe Rev. 95
Insect Faces	⅓	Cabbage butterfly, bumble bee	Kineto
Insect Oddities	½	Color	Pathe Rev. 19
Joy-Rider of the Ocean	½	Ramora fish, shark sucker	George Kleine
Life in the Insect World	½	Ditmars	Ed. Film
Life in Inland Waters	½	Ditmars	Ed. Film
Life of a Moth	½	Ditmars	Ed. Film
Mantis	½		Kineto
Mice for Science	½	Ditmars	Pathe Rev. 72
Microscopic Pond Life	½	Animal and plant water life	George Kleine
Monarch Butterfly	1	Nature study	Soc. Vis. Ed.
Most Wonderful Insect in the World	1	The cicada	U. S. Dept. Ag.
Mounting Butterflies	½	Ditmars	Ed. Film
Nature's Handiwork	½	Butterflies and moths	Kineto
Nature's Portable Houses	½	Ditmars	Pathe Rev. 46
Nature's Songsters	½	Ditmars; toads, locusts, etc.	Ed. Film
Nature's Thread-Spinners	½	Silkworms, cocoons	George Kleine
Nature's Weavers	½	Ditmars; spiders, microscopic	Ed. Film
Naturalist's Paradise	1	Barbados and Antigua	Kineto
Ocean Recluse	½	Soldier crab	George Kleine
Poor Butterfly	1	Life history	Prizma
Silken Cities of Suwako	1	Silk culture, China	F. P.-Lasky
Snails	⅓	Intimate studies of several kinds	Kineto
Spiders	½	Ditmars	Pathe R. 18, 29
Spiders and Their Victims	½		Kineto
Then Company Came	1	Life story of fly	Ed. Film
Under Side of a Bouquet	½		Pathe Rev. 47
Underwater Thug (Salamander)	½		Pathe Rev. 86
Wasps	½	Ditmars	Pathe Rev. 38
Wasp and Bee Eccentricities	½		Kineto
World to an Ant	½	Ant	Ed. Film

ZOOLOGY—INCLUDING ANIMALS, BIRDS, AND REPTILES

TITLE	REELS	DESCRIPTION	SOURCE
A la Carte in the Zoo	½	Ditmars	Pathe Rev. 74
African Animal Beauties	½	Color	Pathe Rev. 43
African and Indian Elephants	½	Traits and differences	Ed. Film
Alligator	½	Ditmars	Pathe Rev. 32
American Bears	½	Grizzly, Cinnamon, Kodiak	Ed. Film
American Deer	½	Ditmars; elk, mule, fawns	Ed. Film
American Game Trails	2	Moose, elk deer	Ed. Film
Ancestors of the Horse	½	Ditmars	Ed. Film
Animals	½	Ditmars	Pathe Rev. 21
Animals	½	Ditmars	Pathe Rev. 22
Animals	½	Ditmars	Pathe Rev. 23
Animals	½	Ditmars	Pathe Rev. 35
Animals of Australia	½	Ditmars	Ed. Film
Animals in Midsummer	½	Ditmars; Polar bear	Ed. Film
Animals and Reptiles	½	Movie chat No. 40	Kineto

Title	Reels	Description	Source
Animals in Winter	½	Himalayan mountain sheep, polar bear	Ed. Film
Animal Pets	½	Ditmars; orang, small bears	Ed. Film
Animal Traits	½	Elephants, Thibetan wild horse	Ed. Film
Ant-Eaters and Sloths	½	Ditmars	Pathe Rev. 79
Appetites	½	Ditmars	Pathe Rev. 56
Bats	½	Ditmars	Pathe Rev. 48
Babies of the Farm	½	Ditmars; pigs, kittens, birds	Ed. Film
Bad Boys of Jungletown	½	Ditmars	Pathe Rev. 59
Beauties of the Zoo	½	Ditmars; elk	Pathe Rev. 87
Beaver Prepares for Winter	½	Beaver working in summer	Ed. Film
Beaver's Storehouse	½	Ditmars	Pathe Rev. 12
Belgian Police Dogs	½		Pathe Rev. 75
Bill and Bob Stories	1	Each series on trapping animals	Pathe
Biography of a Stag	½	Ditmars	Ed. Film
Birds	½	Color	Pathe Rev. 31
Birds	½	Ditmars	Pathe Rev. 28
Birds and Flowers	1		Republic (Prizma)
Birds and Vanity	½	Pheasants, etc.	Ed. Film
Birds of the Air	½	Common North Amer. birds	Ed. Film
Birds of Crags and Marshes	½	Penguins, cranes, kingfishers	Kineto Rev.
Birds of a Far-Off Sea	½	Islands off South Africa	George Kleine
Birds of Various Kinds in Zoo	1	Ditmars	Ed. Film
Birds of the Sands	½	Tern, gull, sandpipers	Ed. Film
Black Beauty	7	Story of a horse	Vitagraph
Call from the Wild	5	Romantic dog story	Pacific
Carniverous Mammals	1	T. K. Peters, explorer	Nat. Non-Theat.
Chilkat Cubs	1	Bear cubs in Chilkat valley	Ed. Film
Chumming with Chipmunks	1		Ed. Film
Cloud Mothers	½	Bird studies	Pathe Rev. 60
Contraband Treasure	½	Bird of Paradise	Pathe Rev. 63
Curious Scenes in India	½	Elephants	George Kleine
Curious Traits of the Monkey	½	Ditmars	Pathe Rev. 69
Day in Dogdom	1		Ind. Dept., Y. M. C. A.
Day with John Burroughs	1	Zoology (also botany, biology)	Prizma
Deer of All Lands	½	Ditmars	Pathe Rev. 19
Dinner for One—Raccoon	½	Ditmars	Pathe Rev. 51
Diving for Dinner	½	Ditmars	Pathe Rev. 102
Dogs	½	Ditmars	Pathe Rev. 41
Duck Days	½		Ed. Film
Educated Monkeys	½	Ditmars	Pathe Rev. 13
Effervescent Emus	½	Ditmars	Pathe Rev. 44
Evolution	½	Ditmars; prehistoric and modern animals	Ed. Film
Feeding the Bears	½	Bears at mealtime	Ed. Film
Feeding the Fish-Eaters	½	Ditmars; seals, sea lions	Ed. Film
Feeding the Odd Animals	½	Ditmars; smaller mammals	Ed. Film
Fine Feathers	½	Raising quails in N. J.	Ed. Film
Finley Nature Pictures	15	Birds and beasts	Goldwyn
Partial list: Hunters and Hunted; Outing in Oregon; Marshes of the Malheur; Snow Grouse; Animals as Actors.			
Food or Fun (Monkeys)	½	Ditmars	Pathe Rev. 88
Foreign Animals	½	Ditmars	Pathe Rev. 4
Foreign Deer	½	Ditmars (variety)	Ed. Film
Four-Footed Enemies	½	Ditmars	Pathe Rev. 96
Four-Legged Overcoats	½	Ditmars	Pathe Rev. 31
Friends of Man	½	Domestic animals and the war	Kineto
From Deer to Dam	1	Deer and beaver	Ed. Film (Chester)
'Gators	1	Alligator farm in Florida	Prizma
Goldfinch	½	Color	Pathe Rev. 15
Hunting the Hippopotamus	½	Color	Pathe Rev. 9
Hunting the Aigrette	½	Color	Pathe Rev. 12
Habits of Animals and Reptiles	½	Frog, baby hippo, sea lion	Kineto

Title	Reels	Description	Source
Ice for Breakfast (Swans)	½	Ditmars	Pathe Rev. 77
Jungle Vaudeville	½	Ditmars; smaller jungle animals	Ed. Film
Just Birds	½	Color; French W. Africa	Pathe Rev. 45
Kangaroos and Their Allies	½	Ditmars; animals of Australia	Ed. Film
Larger Birds	½	Ditmars; ostrich, peacock	Ed. Film
Last Days of the Prairie-Dog	1	Prairie-dog in Arizona	U. S. Dept. of Agriculture
Let's See the Animals	½	The zoo	Kineto
Living Book of Nature	1	Ditmars; animals and insects in zoo	Ed. Film
Lion in Zoo	½	Ditmars	Pathe Rev. 6
Locomotion of the Snake	½		Kineto
Mammals of Strange Form	½	Ditmars	Ed. Film
Marabou Stalking Bird	½		Pathe Rev. 25
Midwife Toad and Young	½	Color	Pathe Rev. 16
Monkey Capers	½	Ditmars; habits and games	Ed. Film
Monkey Handprints	½		Pathe Rev. 64
Mountain Runners (Bighorn)	½	Ditmars	Pathe Rev. 106
Nature's Camouflage	½	Ditmars	Pathe Rev. 30
N. Y. Fish and Game	Information not given		N. Y. St. Conserv. Com.
Night Animals	½	Ditmars; opossum, ant-eaters	Ed. Film
Odd Appetites	½	Ditmars	Pathe Rev. 10
Odd Capers of Animals	½	Ditmars	Pathe Rev. 17
Odd-Hoofed Animals	½	Musk ox, alpacas	Ed. Film
Odd Traits of Animals	½	Ditmars	Pathe Rev. 20
Orang	½	Ditmars	Ed. Film
Orang Apprentice	½	Ditmars; orang as climber	Ed. Film
Orang Volunteers	½	Ditmars; trained orang	Ed. Film
Our Vanishing Game	½	Ditmars; with animated maps	Ed. Film
Owners of Fur	½	Ditmars	Pathe Rev. 16
Peculiar Pets	½	Japanese mice, ferrets, fawns	Kineto
Philippine Futurity	1	Water buffalo	Ed. Film (Chester)
Pipe the Penguin	1	Islands of Magellan Straits	Ed. Film
Polar Bears	½	Ditmars	Pathe Rev. 7
Prohibition's Staunch Friends	½	Ditmars	Pathe Rev. 52
Pygmy Circus	½	Ditmars; smaller animals	Ed. Film
Rabbits	½	Ditmars	Pathe Rev. 76
Race of the Ages	2	Man O'War and Sir Burton	Ed. Film
Raising Ostriches in South Africa	½	Their life history	George Kleine
Real Polar-Bear Hunt (Iceland)	½		Pathe Rev. 90
Rockeries and Squawkeries	1	Herons' nests and young	Ed. Film (Chester)
Royal Game	½	Rhinoceros, giraffe	Ed. Film
Ships of the Snow	½		Pathe Rev. 65
Seals and Pelicans	½	Sea animals	Ed. Film
Sheep of Chelan	½	Chelan forests, Washington	Ed. Film
Showing Up Mr. Ground-Hog	½	Ditmars	Pathe Rev. 68
Singing Birds	½		Pathe Rev. 83
Sky Pirates	½	Ditmars	Pathe Rev. 61
Small Cat Animals	½	Ditmars; tiger cat, lynx, wildcat	Ed. Film
Smaller Monkeys	½	Ditmars	Ed. Film
South Sea Mallards	1		Ed. Film
Sultans of the Sea	1	Sea lions	Ed. Film (Chester)
Surgery at the Zoo	½	Ditmars; python changing skin	Ed. Film
Table d'Hote in Birdland	½	Color	Pathe Rev. 67
Take in Boarders	1	Birds in winter	Ed. Film
The Tamer—The Wilder	1	Wild and tame animals	Ed. Film
The Zoo and Zero	½		Pathe Rev. 55
This Wonderful World	1	Tree sloth, armadillo	Goldwyn

Title	Reels	Description	Source
Thoroughbred Horses in Kentucky	½		Kineto Rev.
Tiger	½	Royal Bengal, hairy	Ed. Film
Tortoises	½	Ditmars	Pathe Rev. 105
Tree Animals	½	Tropical opossum	Ed. Film
Turtles of All Lands	½	Ditmars	Ed. Film
Transporting Wild Animals	½	Ditmars	Ed. Film
Vegetarians	½	Animals	Kineto
Visit to a Bird Shop	1	Birds, animals, water insects	Kineto
Wartime at the Zoo	½	Ditmars	Ed. Film
Was Darwin Right?	½	Study of monkeys	Kineto
Water Babies	½	Young animals	Kineto
Water Fowl	½	Ditmars; swans, ducks	Ed. Film
Wearers of Fur and Quills	½	Ditmars; African hedgehog, armadillo	Ed. Film
Well-Known Nobodies	½	Ditmars	Pathe Rev. 49
Wichita National Forest	3		U. S. Dept. of Agriculture
1. The Witchery of the Wichita, small birds; 2. Bison on the Wichita; 3. Wild turkey.			
Wild Goats and Sheep	½	Ditmars	Ed. Film
Wild Horses	½	Ditmars	Pathe Rev. 11
Wild Babies	½	Variety of smaller animals	Ed. Film
Wilderness Friends	1	N. Y. Conserv. Com.	Ed. Film
Wilderness Friends	1	Wild animals	Ed. Film
Willing Captives	1	Birds and animals	Kineto
Wolf of the Tetons	1	Wolf dog and hound	Ed. Film (Bruce)
Wolves and Their Allies	½	Ditmars; babies, varieties	Ed. Film
Zoo Babies	½		Pathe Rev. 15
Zoo-Land Nursery	1	Baby animals	Goldwyn

DISTRIBUTORS WITH EXCHANGES IN THE LARGER CITIES

Educational Film Company of America, 729 Seventh Avenue, New York City.
Federated Film Exchanges (Ford), 220 West 42d Street, New York City.
Famous Players-Lasky Corporation, 485 Fifth Avenue, New York City.
Goldwyn Picture Corporation (Bray), 469 Fifth Avenue, New York City.
Pathe Exchange, Inc., 35 West 45th Street, New York City.
Republic Picture Corporation, 126 West 46th Street, New York City.
Vitagraph Company of America, 469 Fifth Avenue, New York City.

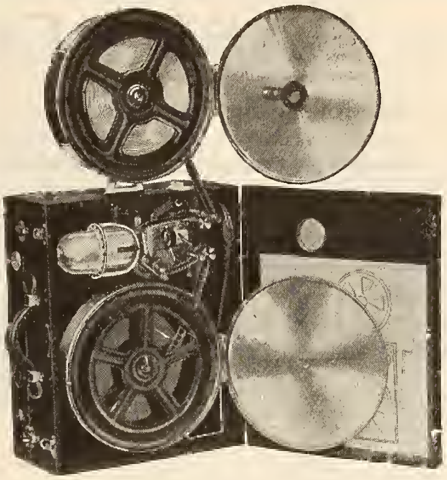
DISTRIBUTORS TO WHOM TO WRITE DIRECT

Argonaut Film Company, 45 West 18th Street, New York City.
George Kleine, 116 South Michigan Avenue, Chicago, Ill., and 145 West 45th Street, New York City.
Industrial Department, International Committee Y. M. C. A.'s, 347 Madison Avenue, New York City.
Kineto Company of America (also Urban), 71 West 23d Street, New York City.
National Non-Theatrical Motion Pictures, Inc., 232 West 38th Street, New York City.
New York State Conservation Commission, Albany, N. Y.
Pacific Film Company, care of Producers' Security, attention Mr. Hancock, 516 Fifth Avenue, New York City.
Prizma, Inc., 71 West 23d Street, New York City. (Releases also through Select and Republic.)
Society for Visual Education, 220 West 42d Street, New York City, and 806 West Washington Boulevard, Chicago, Ill.
U. S. Department of Agriculture, Film Bureau, Washington, D. C.

Matinees for the Children

MOTION-PICTURE matinees for children on Saturday afternoons have proved so popular at the St. Paul, Minnesota, Institute that it has been necessary to have admission by ticket only. The first Saturday the matinees were given, more than 2,000 children attempted to gain admission. Many were disappointed, but those who were able to view the pictures were delighted with the program.

A system has been provided whereby the principals of the various schools may obtain tickets without charge for their pupils. The schools are grouped and the children of the different groups are assigned definite dates and given admission tickets.



Announcement

AFTER years of continued study and experimentation with our own product, and a similarly careful study of the field and analysis of every other portable motion picture projector on the market, we believe that the Aladdin Portable Motion Picture Machine is positively the safest, simplest and most efficient all around portable motion picture projector on the market.

The mechanical excellence of the Aladdin, its ease of operation, its simplicity, its safety and over thirty special patented features all contribute to our conviction that it is the foremost portable motion picture machine of the day.

It is particularly adapted to church and school work and many institutions of learning have already endorsed it for use in the visualization of their courses of instruction.

Simply attach the cord to any lighting circuit and it is ready to go. There is absolutely no flicker, nor is it possible for excessive heat to reach the film. This permits you to stop for any length of time on any view for the purpose of lecturing and makes of your projector a stereopticon. Capacity is 1,000 feet of standard film, and our patented vacuum condenser develops a picture of wonderful brilliancy.

May I suggest that you write me upon your business stationery if interested? We guarantee to sustain your perfect satisfaction should you purchase an Aladdin from us, and will return the purchase price to you at any time within ten days should you desire it for any reason whatever.

ALADDIN CINEMA SALES CO.,
WILLIAM C. GOOKIN, President

Aladdin Cinema Sales Co., Inc.
EXECUTIVE OFFICES:
1204 Arch Street Philadelphia
CABLE ADDRESS: ALADDIN, NEW YORK

BASS RECOMMENDS

The foregoing apparatus as being worthy and well qualified to guarantee without any reservations to our clients. Fifteen years' experience in this highly specialized field is your Bond of Satisfaction.

ORDER FROM THIS AD OR WRITE NOW!

A COMPLETE LANTERN SLIDE STEREOPTICON—AT ONLY

$25.00

is only half of the actual value of this high grade, thoroughly complete stereopticon. Order direct from this ad at once and get immediate delivery.

The Spencer Home Delineascope is complete in every detail, fitted with 250 Watt Special Projection Bulb with high grade projection lens in special focusing mount and with a unique carrier that outdoes any previous type ever shown for efficiency and speed in changing slides. Lantern is complete and ready for action when delivered you at only $25.00. Metal case for above $4.00.

ACME PORTABLE MOTION PICTURE PROJECTOR

Built with the idea of perfect projection in a portable machine, the Acme has proved an overwhelming success and is giving lasting satisfaction in thousands of schools, churches, club rooms, offices and homes. It takes the standard 1000 ft. reel of standard film, is absolutely fire proof, no booth is needed when using the Acme. The special oiling system, the ingenious film rewind, entirely separate from the projection mechanism, special focusing and framing device from outside and all other modern projector devices, place the Acme far in the lead of other portable projectors. Bass, of course, guarantees them to you. Acme Jr. for short throws up to 40 ft. **$165.00.** Acme Model 11 for throws up to 80 ft. **$200.00.** Model 14 for larger auditoriums with lantern slide attachment **$275.00.**

UNIVERSAL
MOTION PICTURE CAMERA

The U. S. Government chose the Universal Motion Picture Cameras as standard equipment during the Great War, which is proof enough of its fine quality and excellent intrinsic value. The Universal incorporates all of the fine features of any high grade machine, is the easiest to operate and the quickest to get into action. Bass purchased the entire government surplus at the termination of the war and is offering the $840.00, 400 ft. Universal outfit all complete at the special net price of **$450.00.** Also 200 ft. Dissolve Model Universal at **$467.00.** Write us your needs at once.

A FEW USED SPECIALS—"BASS GUARANTEED"

Slightly used C-90 De Vry Projector, guaranteed perfect $115.00.
Slightly used Acme Jr., guaranteed perfect $125.00.
Used but perfect 200 ft. De Franne Camera, Tessar lens $90.00
200 ft. Dissolve Model Shustek. Special $250.00.

BASS CAMERA COMPANY

Dept. 210 **109 North Dearborn Street** **Chicago, Illinois**

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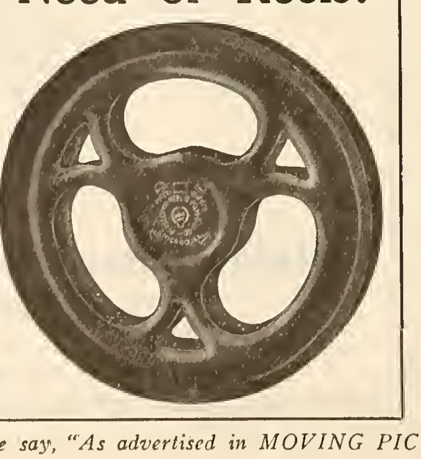

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FILMS

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The Zenith Projector
with stereopticon attachment

the best made for church
and school use.
Absolutely safe.

CELEBRATED PLAYERS FILM CORP.
810 S. Wabash Ave.,
Chicago, Illinois

The Film Without an Optience

(Continued from page 11)

dustrial-film types mentioned above.) The circulation of these free pictures to exhibitors who desire them does not cut into the business of the exchange; it only gives that exchange a stronger position in the consideration of the exhibitor, for whenever a man extends to you every possible free service in connection with the paid service he is rendering you, he is returning 100 per cent results on the dollars you invested with him, and you are, or certainly should be, completely sold on his methods of serving you. The inclusion of industrials in the shipments will not affect the exchange's rentals of short subjects unless the exchange's films are so ancient and worn that they suffer by the comparison; and in that case it may stimulate the exchange to the purchase of some later and better pictures, which would be an immediate benefit to the exchange as well as to its exhibitors in that this exchange would then be on a stronger basis to compete with the progressive exchanges for new business. To summarize the exchange man's position: He is ready to provide any service possible for the exhibitor, and as soon as the exhibitor begins to ask for industrials with his shipments the exchange man will, if he be a good business man, secure from the producer prints of the pictures sought.

"Thou Art Troubled about Many Things"

A little history is here necessary to understand this third chapter of the story. Representatives of MOVING PICTURE AGE have been studying the problem of the industrial film for some weeks, for several reasons: the industrial represents a legitimate phase of visualization; this type of picture has a value for non-theatrical exhibitions, and yet the non-theatrical exhibitor's ideas are vague regarding it and he has therefore left the industrial out of his program plans; the billboard type of industrial film is nothing but an outcast, a well-born creature gone wrong through the misguided notions of its selfish parents, and the instant the earnest, normal members of the group find their proper spheres this unworthy member, no longer hidden among the more worthy, will be correctly understood and will speedily disappear. Incidentally, we are believing that in this movement the poorly produced picture not worthy a showing before non-theatrical optiences, the film with excellent aims but that failed to achieve them, will simultaneously find oblivion.

There Are Producers *and* Producers!

This bit of preparation sets the stage for the producer and his problems. The producer of industrial films is haunted by one difficulty that is rapidly growing: the problem of circulation for the pictures he produces. Time was when the producing company turned over the completed product to the purchaser, and forgot about it. But not the purchaser; after screening it several times for his own glorification (for it was certainly great to see the factory turning out goods at high speed and then take a glimpse at himself before the old mahogany desk!) he had screened it for the club, and then at the church, and twice at a local theatre. Also, through a friend he had been able to give it a run of two months on a theatrical circuit. But—and here stalked tragedy for the man who had converted $1,200 or $1,500 into printed celluloid—that was the end; its race was run, but it had not in any sense fought a good fight. And then was born the reaction. "Tell us where we'll find circulation and we'll tell you what we are!" now paraphrase a la Road to Wellville the prospective purchasers of industrial pictures; and when the glib salesman gulps (he had been expecting and dreading the question!) and begins to discuss what *has* been done and what *might* be done but not what he guarantees *will* be done, then the keen business men are prompt to tell what they are *not*—they are *not* customers!

And what are the producers doing about the situation? I have corresponded with industrial producers throughout the United States in regard to the circulation of their films, and I have received every variety of reply. Some have claimed that they secured fair circulation through certain theatrical circuits, but that they would be glad to uncover methods of securing more. Some have stated that they are searching for a dependable path out of the maze. The only letter claiming that the company was entirely content with its film circulation was from a concern that spoke of obtaining complete national circulation, although from my own sources of information I knew that the writer did not have such circulation; and there lies before me at this writing a letter (not addressed to me) from the same party, stating that no producer can guarantee circulation for a customer! (Please do not accept this instance as typical of the producers, for it is not; it does indicate, however, the danger of putting faith in circulation promises unless they are down in black and white.) Most of the producers I have written to have been ready to consider any suggestions I could offer.

My personal interviews have been fairly satisfactory. One party, now getting some theatrical circulation, would be glad to secure non-theatrical circulation; but he is convinced "it cannot be done." Another party suggested that I review in the magazine each month a number of good industrial films available for non-theatrical distribution; I will discuss this possibly feasible plan below. One party who was to be present at a conference on circulation, at a stated day and a stated hour, did not appear; and yet

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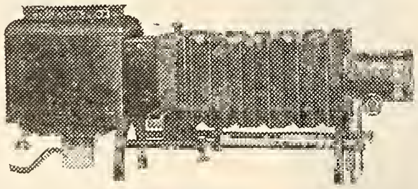

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his concern is at the moment defending itself in lawsuits because circulation had been promised and not delivered! Other parties have been willing to discuss the question.

He Will Be Happy To!

This discussion of the producer has been valuable if it has indicated to you one significant point: The producer of industrial films will be more than glad to circulate his good films through non-theatrical channels if he is shown the opportunity. I do not hesitate to say that a few producers have been strangely phlegmatic in a situation that involves the continuance of their own industry; but the keener ones are indeed alert to co-operate and a legitimate industry can consider no others. I will say at this point that certain producers who have tried sending out industrials for non-theatrical use complain that the films have not been returned for five or six days, apparently because the exhibitor thought there was no hurry in returning a film that cost him nothing; and it is, I hope, evident that the exhibitor should be even more prompt in the return of industrials, for the reason that he is getting what so many exhibitors are always seeking—a free film. He should also be willing to return a signed certificate that the picture has been shown, for the exchange needs these records in order to collect their maintenance charges from the owners through the producers.

Upkeep and Transportation

I see no reason why the expense of inspection and maintenance of industrials should be paid for by the exhibitor or the exchange man. Obviously the owner of the film derives the benefit of the showing; the owner should pay the cost of maintaining his films. The producer should be paid only for the production of the picture, and should recommend sources of distribution for the film; and then let the owner pay the circulation costs. If the average owner is at all like the owner from whom I received a letter yesterday—stating that the industrial-film editorial in the September issue of Moving Picture Age must have been addressed to him, for he could not secure circulation at any price—he is only too glad to pay the circulation expenses, for circulation was his only object in originally purchasing the picture! I do not consider it unreasonable that the exhibitor pay the transportation charges.

One Suggestion

But how will the non-theatrical exhibitor select his pictures, you say? The most feasible plan yet suggested is for Moving Picture Age to review in brief paragraphs a group of industrial pictures each month, mentioning the subject-matter, the amount of advertising material, and the producer's name and location, and making other comments that would assist the exhibitor in choosing the films he prefers. In line with the magazine's present review policy, industrials that are uninteresting, or poorly produced, or overgenerously deluged by trademarks and any other advertising, will not be mentioned. Thus each month the exhibitor will read of the industrial films considered valuable for his screenings.

I would suggest that the exhibitor correspond with his own exchange and ask to have each film sent on, rather than write directly to the producer. By this method the exchange is given reason for obtaining a print of the picture for its own vaults, and when another exhibitor writes to the same exchange for that picture it is there and waiting; while the first party's next industrial may be the very one that the exchange had secured because the other exhibitor had asked for it. In this way every exchange will soon be equipped with a comprehensive list of industrials passed upon by Moving Picture Age as particularly appropriate for non-theatrical exhibitions, and the program resources for every exhibitor

The End Is Not Yet!

I want to emphasize the point that if this plan does not work as outlined—if the exchange does not or cannot secure the film requested by the exhibitor, if a rental charge is made on a film that the magazine had reviewed as a free industrial, etc.—the exhibitor should correspond directly with me. Moving Picture Age has taken in hand this problem for the welfare of the exhibitor, the distributor, and the producer, and any blunt statements made in this article were necessary to uncover the true outlines of a situation that has been too long touched up in any tone of paint the individual happened to favor. This magazine will continue to discuss the problem of industrial film circulation impartially and bluntly until the suggested plan or some better one is doing the work now so sadly needed.

In the August issue of Moving Picture Age the article "The Extent of Visual Instruction in the Public Schools of the Larger Cities" credits the New York Public Library for the information therein presented. This is correct, but many inquirers for further information have been at loss for the more definite source of this compilation. The Municipal Reference Library, 512 Municipal Building, New York City (a branch of the New York Public Library), compiled the material.

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Approved Films and Their Sources

(*Continued from page 22*)

The Golden Gate of Siberia.* Kineto Review, No. 72. Reel, 1; producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Admiral Kolchak and army, battleships, scenes showing general destruction of things in Russia.

Charles Urban's Movie Chat, No. 53.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights. Remarks: Pisa, Italy, cathedral built 1118, working shop where highly decorative carts are made; Kentucky's oldest man, said to be 136 years old; Lyons, France, silk mills; at the zoo, zebra, emu, cassowary, penguin, monitor, wild boar, coypu, deer kadu, camels, South American tapir, saddleback tapir, hippopotamus, yak of Thibet.

Footprints of the Prehistoric Man.* Reel, 1; producer and exchange, Community Motion Picture Service. Remarks: Scenes of Stonehenge, England, ancient burial ground (17 centuries before the birth of Christ), the old and new Sarum at Salisbury, etc.

A World of Dreams.* Reel, 1; producer and exchange, Educational Films Corp. Remarks: Robert C. Bruce scenic. Beautiful scenes of snow-topped mountains, lake, brook, trout stream, roaring river, waterfalls, orchard, home overlooking river, island, cabin in the dense timber, man and horses climbing mountain ridge, setting sun, night.

Our World As It Appears to the Ant.* Reel, 1; producer, Educational Films Corp.; exchange, Community Motion Picture Service. Remarks: The ant, compound eye made up of many lenses grouped together, scenes showing how the things on a breakfast table appear to the ant, the table cloth, grain of salt, carving knife, flowers, fly, finger on man, ant's head magnified.

Forest Fires in Arizona.* Reel, 1; producer, Burton Holmes; Exchange, Community Motion Picture Service. Remarks: Campers break camp and forget to extinguish their fire, which smoulders and spreads. Lookout discovers fire, locates it by means of his device, and telephones report to ranger. Fire-fighting force organized, tools are a rake and a spade for each man, fighting the fire, government forest reserve, killing the fire before it gains headway by raking away from before it all inflammable underbrush.

Big Scenes from Little Industries.* Reel, 1; producer, Metro; exchange, Community Motion Picture Service. Remarks: Pottery, grinding clay, shaping vase, dried, stacking the kiln, firing up the kiln, drawing the pottery from the hot oven. Scenes from American workshops, making steering knuckles for modern motor cars.

Manufacturing Crepe Paper.* Reel, 1; producer, Dadmun; exchange, Community Motion Picture Service. Remarks: Factory where paper is made, making crepe paper, crinkling, folding, boxing, making paper roses, printing decorated paper, drying machine, paper dresses, paper rope basket weaving with crepe paper rope, making crepe paper napkins, assembling and boxing lunch sets, etc.

The Magic City.* Reels, 2; producer, Harry Levey Corp.; exchange, National Non-Theatrical Motion Pictures, Inc. Remarks: "Modern Aladdin" series. Scenes of New York City, Statue of Liberty, Westinghouse warehouse, U. S. S. Tennessee, a modern battleship operated entirely by electricity, generator of current for entire ship operates its guns and rudder. The Westinghouse plant in East Pittsburgh, interior showing machinery, the fitting of an armature; Woolworth building, world's highest building, Wall Street, U. S. Sub-Treasury, banking house of J. P. Morgan, New York Stock Exchange, Curb Market, Singer building, Metropolitan Tower, Pennsylvania Hotel, operation of hotel is done entirely by electricity, Public Library at night, Columbus Circle, Times Square, Capitol Theatre, largest in the world, large electric signs on Broadway, New York City, etc.

Birth of an Iceberg.* Reel, 1; exchange, Educational Films Corp. of America. Remarks: Yukon river boats, dredging for gold, hydraulic method of drilling for gold; seals are plentiful, seals riding the surf; salmon swimming up stream, salmon leaping a waterfall; in the Alaskan ice-floes, giant avalanches of snow crumble off and plunge into the water, birth of an iceberg as huge piece of ice breaks off and floats away.

Pathe Review, No. 108. Reel, 1; exchange, Pathe. Remarks: Largest relief map of the world; relief map of the Chateau Thierry sector showing how made, including every house and tree, hill and valley of the sector, exact duplicate of the land; stinging the landlord, forming of wasps' nests on twigs and leaves; berry time, picking strawberries in Florida, largest of its sort; speed and sport, ultra-rapid camera, two-man hand ball; City of Fables and Gables, Pathecolor; Quimper, France, markets, churches, rivers.

Red Trail's End. Reel, 1; exchange, Educational Films Corporation——Outing-Chester film. Scenic views of North Mex-

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ico, life and habits among the Taos Indians, ruins of old dwelling, children and old people weaving, baking bread, harvesting, husking corn, a hunting ground for famous artists.

Gaumont Pictorial Life. Reel, 1; exchange, Gaumont——"Making Friends with the Sharks," under-water scenes showing diver and close-up of sharks, tempting shark with bait to make him come nearer the camera; "How Characters Are Revealed," the scientific hand; getting them ready for the pie, picking and cutting up apricots, washing and drying, boxing; "Touring Over There," views of villages in Montenegro, the king's summer residence, etc.

Screen Snapshots. Reel, 1; exchange, C. B. C. Film Sales——Moving-picture stars in everyday life; Mildred Davis and Harold Lloyd, Vera Gordon with her son and daughter, "Joe Martin" and some of the other animals used in films, Thomas H. Ince aboard his yacht, Irvin V. Willat with some of the "kiddie" stars, Florence Vidor, Marguerite Livingston, Madge Bellamy, stars in parade given for the benefit of European children, Ben Turpin, Carter De Haven, Charlie Chaplin, Charles Murphy, etc.

Pathe Review No. 103. Exchange, Pathe——Hy Mayer's Travelaugh, "Those Were the Happy Days," children in the streets: "The Friendly Watchers," showing manufacture of street lamps, actual glass for lamps as molten glass at 2,800 deg. Fahr. blown into form, cut and placed in tempering oven so as to reduce the heat gradually; Novagraph slow-motion photography, "Where Uncle Sam Packs His Punch," loading and firing big coast guns; Pathecolor, "The Geysers of Yellowstone," numerous boiling springs, Grand Geyser rises to a height of 1,000 feet, Old Faithful seen in action.

Yosemite Valley. Reel, 1; producer, Ford Educational; exchange, Federated Film Exchanges of America——Diagram showing how the grinding stream of ice ages ago cut this deep valley of the Yosemite, diagram shows how the peaks have been rounded by glaciers into domelike cones, another diagram shows the grinding forces of the stream of ice as shown on a great peak, half of which has been worn away and the remaining portion polished smooth; scenes of waterfalls, rugged peaks, etc.

A Polynesian Odyssey. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky——Bali, a small island in the Dutch West Indies, near Java, strange temples and mysterious shrines, old ruins, harvest festival, etc. Cut scenes of cock fight and all scenes of nudity.

The Beaver Prepares for the Winter. Reel, 1; producer, Raymond L. Ditmars; exchange, Educational Films Corporation——Close-up view of beaver, and views of beaver building his home.

The Life History of a Silk Worm. Reel, 1; exchange, Beseler Educational Film Company——Moth of silk worm, eggs hatching, size of egg in comparison with a common pin, worms feed on mulberry leaves, silkworm starting to spin cocoon in brushwood branches or eschellettes, silkworm diligently working inside the cocoon, changed to a moth, which emerges from the cocoon, silkworm begins to spin its cocoon of silk in which it will change from worm to butterfly, emerges a chrysalis, butterfly known as Attacus Cynthia.

Pathe Review, No. 111.* Reel, 1; Producer and Exchange, Pathe. Remarks: Hy Mayer Travelaughs, scenes at the horse races. The native dance of Hungary. "Dixie Acres," a study in cultivation of tomatoes, cabbage, and lettuce. Novagraph slow-motion photography, running kangaroo. Pathecolor, views of Glacier National Park, camps, lakes, and mountains.

Beyond the Beaten Trail.* Reel, 1; Producer, Town and Country Film; Exchange, Arrow. Remarks, Alaskan scenic, climbing snow peaks, landing on ice-floe, etc.

Charles Urban's Movie Chat, No. 39.* Reel, 1; Producer, Kineto Co. of America; Exchange, State Rights. Remarks: Microbes magnified, water flea seen through microscope. Scenes of Erzerum, Asia Minor, working in the field, same methods as used in year 1600; bee culture, using smoke to stupify the bees, snake charmer, children in the street. Scenes showing how a searchlight works. The eye of a fly magnified. A 'possum hunt.

Pathe News, No. 52.* Reel, 1; Producer and Exchange, Pathe. Remarks: New London, Conn., Yale crew wins vs. Harvard; New York City, Mme. Curie returns to France with $160,000 worth of radium; Japanese mission visits America in friendly spirit to study; rebuilding Pueblo, Col.; New York City, street cleaners' procession; San Pedro, Calif., four destroyers attack dreadnoughts in practice, loading torpedo tubes, making a smoke screen, etc.

Pathe Review No. 107.* Reel, 1; exchange, Pathe. Remarks: "Tile Tales," the process of making tiles for mosaics and modern baths, baked clay for making tiling, molding, cutting, designing, glazing, finished product, the tiled bathroom; Novagraph slow-motion photoplay, "Hold Your Horses," a triple mount, trick riding, a charge of mounted police. Hy Myer's Travelaugh, "Under the Big Top," circus characters. Pathecolor, "The Theft of the Rainbow," an Indian fairy tale relating to the way water lilies received their beautiful coloring.

The City of Algiers.* Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp. Remarks: "Get there" map, ancient harbor of Barbary, harbor boats and boatmen, railways and highroads under French rule, gardens, markets, the Grand Mosque, veiled women, the modern part of the city and the oriental port.

Trip to the West Indies.* Reel, 1; producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Trip made by the Barbados-Antigua Expedition from the State University of Iowa; St. Croix, one of the American islands of the Lesser Antilles, Basse Terre, the port and largest town of the British Isle of St. Kitts, St. Johns, the capital of Antigua, Roseau, the capital city of Dominica, the basin, which served as dockage for the British fleet in the West Indies 150 years ago, one of the bearded trees, after which Columbus named the island Barbados, Bridgetown, residence where George Washington and his brother Lawrence spent the fall of 1751, Royal palms of the park, windmills used for crushing sugar cane, etc.

Plants Which Eat.* Reel, 1; exchange, Beseler Educational Film Co. Remarks: The sarracenia, the sarracenia purpurea, a native of Canada, the drosera or sundew, the butterworth.

Ghosts of Romance.* Reel, 1; producer, Robertson-Cole; exchange, National Non-Theatrical Motion Pictures. Remarks: Missions in California, the road to California, Mission of San Diego, El Camino Real, San Gabriel, San Fernando, Santa Barbara, San Carlos de Carmelo, friars at prayer and at work.

The New Madrid.* Reel, 1; producer, Burton Holmes; exchange, Paramount. Remarks: Famous gateway, Puerta del Alcata, newest street in Calle del Alcata, postoffice, great fountain; "Plaza del Sol," subway, street scenes, 600,000 population, oxcarts and donkeys retard traffic; fast camera applied; in the park, Alfonso XII., monument of 1885, magnificent palace of king, changing guard, Spanish cavaliers on Arabian streets, palace guards wear uniform of Napoleon.

The Highway Through Wonderland.* Reel, 1; exchange, Rieban. Remarks: Trip by auto from San Francisco to Vancouver, map, starting from San Francisco Bay, along the McLeod River, cloud and mountain effects, Mt. Shasta, Oregon, Rogue River, along the Willamette River, Portland; the Rose City.

St. Louis.* Reel, 1; producer, Metro; exchange, Beseler Educational Film Co. Remarks: Fur center of the world, Forest Park, gigantic lotus plant, Indian Terrace and Casino, St. Louis Cathedral, Mississippi flood, St. Louis waterworks, clearing out the mud from river basin, reservoirs, pumping water from river; Grant's farm, Grant's log cabin, "Big Gun" cannon, ammunition wagon; Busch mansion, palatial stables, imported stock; Natchez Packet, buck and winging. Cut scene of crap game.

Charles Urban's Movie Chat, No. 48.* Reel, 1; producer, Kineto Co. of Amer.; exchange, State Rights. Remarks: Man-drawn vehicles again in France, traffic police, bartering at shops showing proverbial economy; Halles Centrale, the food market; incubated ostrich egg opened, day-old ostrich compared with day-old chick, mating pen, trying to ride an ostrich; Cairo, bird's eye view, statue of Ibrah Pasha, Atabeh el Khandra, water-vender, Mosque of Ishmael Pasha, Turkish cafe; bowling match in Prospect Park, model yacht race; house spider, nest, strands of silk near nest for protection of nest, opening of nest, young spiders scatter, caterpillar made prisoner, rolled in silken web. Cut scene of spider feeding upon live caterpillar.

The Life of the Ant.* Reel, 1; producer, E. G. P. E. Exchange, Beseler Educational Film Co. Remarks: Female ant, bridal gown of gauzy wings, male ant, drones, ant-hill, ants at work, eggs brought out on sunny day, taken in at sunset, nest in center of ant-hill, galleries inside the hill, grubs, spinning a cocoon, workers tear open cocoon, sap of tree and small insects used as food, ant ten times stronger than man in proportion to size, ant-lion digs tunnel for trap. Cut scenes of mauling flies and entraping ants.

Dawning.* Reel, 1; producer, Prizma, exchange, Commonwealth Film Corp. Remarks: Colored by famous Roumanian artist. Dawn in different lands—in Rocky Mountains, over icebergs, in Japan, the Land of the Rising Sun; on road to Mandalay, on southern seas, Borneo, Capetown, Africa, in Garden of Allah, facing Mecca, dome of St. Paul's, Eng., New York sky line, public library.

The Naturalist's Paradise.* Reel, 1; producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Pictures secured by the Barbados-Antigua Expedition from the State University of Iowa; school of porpoises off St. Pierre, Martinique, Pelican Island, near Barbados; using sweep nets in collecting insects, careful handling of centipedes and tarantulas with long forceps, collecting from the accumulation of centuries along the sea-wall, serpent-stars and worms, at a depth of forty feet, trapping fish of many varieties, sea-urchins, sea-worms, land-crab, a sea-turtle; by means of a "marine glass" objects can be plainly seen, sea-anemone and octupus, etc.

Charles Urban's Movie Chats, No. 57.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights. Remarks:

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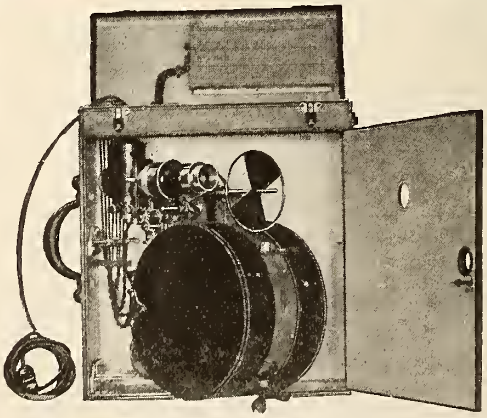

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Views of Jerusalem, quaint architecture, the ancient Wailing Wall, Mosque of Omar which is built on the site of the Temple of Solomon, Garden of Gethsemane, etc., eruptive activities of volcano in Hawaii; hog farm in Missouri at feeding-time; seagulls and other birds on coast of Britain; scenes in Cairo showing ship makers and pottery workers.

Some of Uncle Sam's Workshops.* Reel, 1; producer, Ford; exchange, Federated Film Exchanges of America. Remarks: The various departments in Uncle Sam's post office; postman collecting mail in an automobile, cancelling stamps and sorting mail, parcel post department, new aeroplane service being perfected, workshop where Liberty Bonds are made.

Pathe Review No. 105.* Reel, 1; exchange, Pathe. Remarks: "The Newest Thing in Picture Printing," showing how the New York Times engrave and print their rotogravure section, making negative, placing on carbon, exposing on copper cylinders, acid bath, etc.; Novagraph slow-motion photography. "The Mystery of Wing Power," the operation of the Sea Gull's wings in the air; Hy Mayer's Travelaugh, "In the Jolly Summer Time," showing amusement devices at Coney Island; Pathecolor, showing how straw hats and baskets are made in Tunisia, Africa.

Trees—A Noble Folk.* Reel, 1; exchange, Famous Players-Lasky Corp. Remarks: Post Nature picture. A study in trees, how they beautify the landscape, trees, young and old, quotations of famous authors.

Vegetarians.* Reel, 1; producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Kineto Review No. 52. Studies of animals subsisting entirely on vegetation. Round-up of rabbits on the American prairies, prize bunnies, young African elephant, Australian fruit-bat or flying-fox, Australian kangaroos, baby kangaroo, Barbary sheep, African spring bok, elands, llama, musk-ox, gnu, American bison or buffalo, wintering in British Columbia, Canada, rhinoceros, zebra and foal, dromedary, English officers training camels to trot, driven in harness like a team of horses.

How Steel Is Cut: Liquid Air.* Reel, 1; exchange, Beseler Educational Film Co. Remarks: Acetylene flame intensified by oxygen produces the keenest cutting force; at 1,750 pounds pressure to the square inch and a heat of 6,300 degrees it cuts iron and steel, the compass-torch cutting boiler-tube holes, a solid block of armor plate, 16 inches square, cut in four minutes. Experiments with liquid air.

Charles Urban's Movie Chats, No. 47.* Reel, 1; producer, Kineto Co. of America; exchange, State Rights. Remarks: Flowers and fruit preserved for museum purpose; animals at Zoo under doctor's care, snake, baboon, and deer, elephant sandpapered, scrubbed, and oiled. The home life of the folk in northern parts of Norway. Scenes showing how common household ammonia is made and used.

Pathe Review, No. 106.* Reel, 1; exchange, Pathe. Remarks: Pathecolor out where the mud boils, mud springs in Yellowstone Park, through the Petrified Forest, waterfalls. Novagraph slow-motion photography, big horn sheep jumping over log cabin, the fisherman's coast, catching channel bass. Cut scenes of the "Dance of the Huntress."

"The Round-Up on Bar-U."* Reel, 1; producer, Ford Educational; exchange, Federated Film. Remarks: Scenes of Bar-U ranch near Calgary, Canada, rounding up cattle which takes place once a year.

Lectures by Detroit Supervisor

DETROIT is taking seriously the problem of the proper use of visual aids in education. Three lectures on this subject were delivered at the summer session of the Detroit Teachers' College by Edwin H. Reeder, Supervisor of Visual Education in the Detroit public schools. Mr. Reeder explained the value of the slide, film, and stereograph in furnishing concrete fact material out of which may grow the thought problem and projects now considered the basis of good teaching. He also compared the still and the moving picture, using examples of each, and showed how the slide gives impressions of form and color, while the film furnishes ideas of characteristic action.

The summer program of the First Unitarian Church, Toledo, Ohio, of which Dr. Howard Westwood is pastor, included a Sunday-night motion-picture service. This was started early in the summer only as an experiment, but evidences are that it will be continued as a permanent feature of the church curriculum. "The Mill on the Floss," "King Lear," "The Hearts of Men," "The Apple-Tree Girl," and "Fires of Youth" were among the feature films used during the summer months.

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Educational Motion Pictures cannot be picked up at random from the film exchanges. THEY MUST BE PRODUCED BY PERSONS WITH PEDAGOGIC EXPERIENCE. Every member of our Executive Staff has been drawn from the school or the lecture field.

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Cell Mitosis	1 Reel
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Circulation of the Blood	2 Reels
Cube and Square Root	1 Reel
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The Human Eye	1 Reel
The Oyster Industry	1 Reel
The Marble Industry	1 Reel

The Carter Productions are the only pictures accepted for the school courses of New York City without a single modification or elimination.

"In the Land of the Hula," a series of beautifully colored Hawaiian scenics.

"Beautiful Britain," a series of magnificently produced historical, literary and scenic pictures.

PRIZMA MASTER PICTURES in Nature's colors. We are the sole non-theatrical distributors of these wonderful productions.

Numerous other films are available for educational, religious, scientific, industrial and socially economic purposes. Recreational programs of the highest order supplied.

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Out of every 100 impressions which reach the brain—
87 come through the eye,
7 come through the ear,
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2 come through smell,
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Sight registers 7 times as many mental impressions as the other four senses combined. Its importance is 29 times as great as the average importance of the other four. There are available 4 outstanding films which treat on this most important subject—SIGHT.

1. **"Through Life's Windows"** which is an analysis of the structure and operation of the eye,
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3. **"Childhood"** which treats of the eye diseases,
4. **"Opportunity"** which shows the opportunity which is open for education in the Sight-Saving Classe.

If you are interested in Public Health or Public Welfare, you cannot afford to be without these authoritative motion picture studies.

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Rural Showings

(Continued from page 16)

benefits to be derived from a farm bureau in Choctaw County. Sentiment favoring such an institution grew so rapidly that the Choctaw County Farm Bureau is now a reality.

A Dairying and Better-Schools Campaign is in operation at this writing, this campaign being based upon the favorable expression of opinion of 35 out of 42 county schools regarding another series of exhibitions and lectures. The attendance at the meetings of this last campaign has been approximately 250 per cent greater than that of the previous campaign. The dairying and better-schools messages are being presented to the farmers in an accurate and creditable way, for we are using films that tell the story more clearly and attractively than could a speaker.

Does the motion picture prove itself valuable in the county agent's work? The most convincing reply we can make to this question is that we are now purchasing a projector and other equipment for the bureau, to be used in work among the farmers of Choctaw County.

The Temple Producing Co. Inc.

presents

RUSSELL H. CONWELL'S

story of

"Johnny Ring and the Captain's Sword"

A true to life photo-play in five reels

DIRECTED BY NORMAN L. STEVENS

WHAT OTHERS SAY:

The picture is photographically perfect, historically true and portrayed in such a manner as to vitally impress those of wavering faith and strengthen the more experienced Christian.
Charles E. Miller,
Olivet Baptist Church,
Norristown, Pa.

I believe that this will make one of the greatest screen sermons that it has ever been my pleasure to see and believe that its appeal will be universal and that great good can come from the showing of a picture of this calibre.
Frank W. Buhler,
The Stanley Company of America.

The stirring action of the various scenes is well conceived and directed and the entire photo-play is enhanced by excellent photography.
Jessie Robb,
Moving Picture World.

Will mark a new era in church work.—*Philadelphia "Public Ledger."*

The picture possesses spectacular elements, including the vivid reproduction of great battles.—*Philadelphia "Record."*

Graphically depicts the career of Dr. Russell H. Conwell.—*Philadelphia "Inquirer."*

"I have seen this picture. The story is true and the scenes are accurately portrayed so far as my memory serves me."
(Signed) *RUSSELL H. CONWELL.*

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Plymouth Film Corporation
46 West 24th Street, New York City

New Era Films
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New Era Films
3405 Olive Street, St. Louis, Mo.

New Era Films
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Three Great Historical Masterpieces

All Authentically Produced on the Actual Historic Locations

COLUMBUS

Magnificent film dramatization of great historical events leading to Discovery of America, the Hope of Humanity, forming foundation for Crusader dramas showing origin and development of our country.

Scenes taken in Europe by French technical organization on exact historical locations in Spain, Italy and Portugal, including replicas of three ships which made epoch-making voyage in discovery of New World.

Spanish authorities granted permission to film many great scenes in ancient halls of Alhambra, at Granada, the palace of King Ferdinand and Queen Isabella—a great historical achievement.

HAMLET

Triumph of Art—declared by world's greatest critics to be greatest motion picture drama ever made.

First presentation in America of ASTA NIELSEN, famous Danish actress, now creating sensation in capitals of Europe in her epoch-making version of HAMLET.

Masterful attempt to solve the great Hamlet mystery—revelation of age-long secret that HAMLET WAS A WOMAN.

American version of this world masterpiece now being prepared in co-operation with Asta Pictures, Inc.—a notable achievement that opens a new epoch.

MACBETH

In keeping with our program for pictures of permanent value for use in public schools, we are editing in the laboratory a dignified production of "Macbeth," our first subject for the Educational Division.

Scenes were taken on the original locations amid the simple grandeur of Scotland and Northern England by an English technical organization.

Two great Shakespearian actors as stars (Arthur Bouchier and Violet van Brugh), who played Macbeth and Lady Macbeth at the Garrick Theater, London, during the Shakespearian revival by Sir Herbert Tree.

Crusader Films Corporation of America

NATIONAL ASSOCIATION BUILDING
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What Perfect Daylight Projection Means to You

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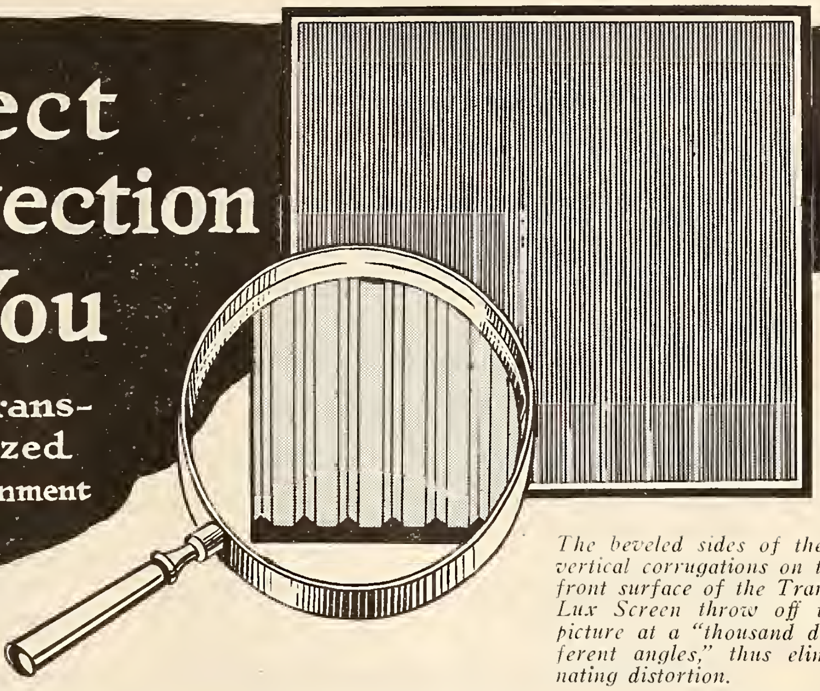
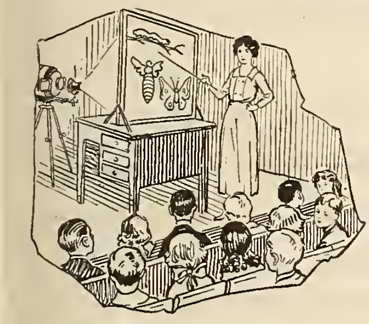


The beveled sides of these vertical corrugations on the front surface of the Trans-Lux Screen throw off the picture at a "thousand different angles," thus eliminating distortion.

Scores of new opportunities in the projection of daylight pictures—both motion and stereopticon—for lectures, entertainments, school work, sales talks, etc., are open to you now through the use of the Trans-Lux Daylight Screen—for any kind of motion or stereopticon projection machine.



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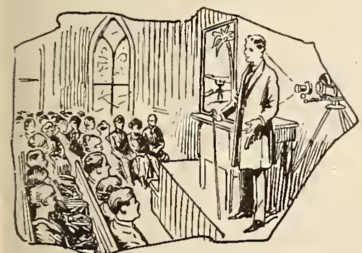

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Speaker has complete and immediate control of projection machine at all times. Morning, afternoon and evening lectures and illustrated sermons possible in any room with the Trans-Lux Daylight Screen.

Better pictures and more frequent pictures are possible because of the high perfection of this screen. The corrugated surface—a patented feature—eliminates distortion and eye strain even when the picture is viewed from an extreme side angle.

And the Trans-Lux Screen gives just as perfect results in artificial light, using rear projection, as in daylight.

With the Trans-Lux Screen a wider field of usefulness is open to all users of projected pictures—lecturers, educators, entertainers, social workers, ministers, Sunday school teachers, etc. The audience and speaker are always in visual contact—a great advantage for both.

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For Day or Artificial Light Projection

Easily washed, rolled, packed, transported, set up, taken down, almost indestructible and non-inflammable. The Trans-Lux Daylight Screen produces clear cut, mellow pictures of depth and reality because of the better translucent qualities of its patented material and the vertically corrugated surface.

Write for free advice on your particular screen problems. Fill in and mail us the blank printed below for catalog and full information.

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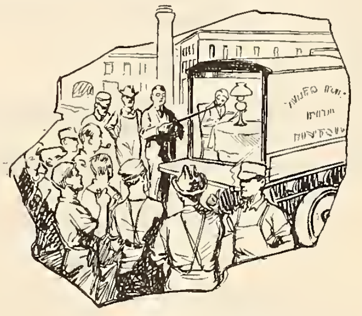

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"Your book unquestionably the best on the market. We use it."

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Visual Instruction in Kansas

(Continued from page 18)

The department provides for the demand for slides, stereographs, and charts. This library contains over five thousand slides covering nearly all phases of school work. A slide laboratory has been established, where a large number of slides are made. Others are bought by the department or secured in the same way as the films. In order to increase efficiency in this particular line it has been necessary to write a large number of syllabi for the slides. The department has been made a distributing center for the International Harvester Company's slides and charts, which are handled in the same way as the films.

A New Americanization Film

"PETER POINTS THE WAY," a moving picture showing the experiences of the immigrant as he enters the United States and is fused with its population, has been announced for distribution by the International Committee of Y. M. C. A.'s, 347 Madison Avenue, New York City. The story was written by George J. Zehrung, director of the Industrial Department of the Motion Picture Bureau.

Peter, living in Philadelphia, induces the Salna family to come to America. The scenes of their experiences aboard ship give an inkling of the welfare service provided for immigrants on many of the liners. Then we see them undergo the discomforts of Ellis Island, and, as the characters of the story were permitted to go through the regular inspection with real immigrants, one can safely say that an authentic trip through Ellis Island is included in the film. Later in the picture Peter, now with his Old Country friends, tells of the way in which he gradually became Americanized by means of the various educational helps offered by the Y. M. C. A.

Dr. S. Hall Young, explorer and lecturer, delivered an illustrated address recently at Casper, Wyoming. His slides, 130 in number, showed scenes from all of the northwestern gold rushes, all of the towns and cities of the Far North, and some remarkable scenic views of that country.

Special Service for Educational and Industrial Motion Picture Producers

GIVE your film realistic atmosphere by including shots and scenes supplied at great savings by the Film Library, Inc.

"Atmosphere" furnished from all countries and occupations and from almost any period of history. Material on hand is authentic and covers a broad group of subjects.

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PICTURE SERVICE, LIMITED

755 Yonge Street - - - - TORONTO

The National Academy of Visual Instruction

(*Continued from page 17*)

shall be elected by the vote of the active members from among their own number, at each annual meeting of the Academy, and for a term of one year, or until their successors are elected.

Section III. The Executive Committee shall consist of seven members, of which the president of the Academy shall constitute one member and be chairman of the committee. The other six members shall be elected from the active membership of the Academy, two at the first annual meeting of the Academy, for a term of one year, two for a term of two years, and two for a term of three years. Thereafter, two members shall be elected annually for a term of three years. In the event of a vacancy in the Executive Committee, caused by death or resignation, the Executive Committee shall elect an active member of the Academy to fill the unexpired term.

Section IV. Meetings of the Executive Committee shall be called by the president at such times as may seem necessary for the transaction of the business of the committee. However, any member of the Executive Committee may submit to the committee through the secretary measures requiring the vote of the committee, which vote may be registered by mail after due time has been allowed for consideration.

Section V. The secretary of the Academy shall be chosen and his compensation be determined by the Executive Committee. His term of office shall be for a period of one year; provided, however, that a majority vote of the active members of any regularly called meeting of the association may terminate the tenure of his office.

Article V. Meetings

At least one meeting of the Academy shall be held each year. The regular annual meeting shall be held at such time and in such place as may be designated by vote of the active members. Special meetings may be called by a four-fifths vote of the Executive Committee. Notice of all meetings shall be mailed by the secretary to all members of the association, and at least four weeks in advance of the dates of such meetings.

Article VI. Amendments to the Constitution

Amendments to the Constitution may be proposed by any active member and at any meeting of the Academy, the amendment to be submitted in writing by the mover and his second. Action on any proposed amendment, however, shall go over to the next regular meeting of the Academy, and shall then require a two-thirds vote of all active members present to be adopted as an amendment. Provided, that any member may in the interim of meetings submit an amendment to the Executive Committee, which amendment if unanimously approved by the Executive Committee may be submitted to the Academy for adoption or rejection at its next regular meeting.

Article VII. By-Laws

The Academy shall enact such by-lays as may be necessary for the proper conduct of the affairs of the Academy, and which shall not be in violation of any of the foregoing articles of the Constitution.

Recommended for adoption as a whole by unanimous vote of the committee.

HISTORY OF THE ACADEMY

The National Academy of Visual Instruction had its beginning in a conference of between forty and fifty educators at Cleveland, Ohio, February, 1920, at the time of the annual meeting of the Department of Superintendence of the National Education Association. As the result of an enthusiastic and deliberate conference, a committee of nine was appointed to take the necessary preliminary steps in organizing a national association. This committee met at the University of Michigan, April 7, 1920, drew up a constitution and by-laws, and completed an organization which was named the National Academy of Visual Instruction. Temporary officers were elected.

The first annual meeting was held at Madison, Wisconsin, July 14-16, 1920. The second annual meeting was held at Des Moines, Iowa, July 7-10, 1921.

NOTICE TO MEMBERS.

A few members have not turned over to the Secretary copies of papers and reports presented at the annual meetings. These and other contributions should be forwarded to the Secretary at once.

Contributions for this page must reach the Secretary not later than the fifth of the month preceding date of publication. All Academy articles must be approved by the Publications Committee.

J. V. Ankeney,
Secretary of the Academy.

Emphasizing the Need of Christian Colleges

IMPETUS to the Christian education movement has been given by two motion pictures which incorporate a vigorous appeal for its support with a striking portrayal of the aims and accomplishments of Christian schools. The pictures represent vividly the critical position of Christian colleges today. They are "Men of Tomorrow," a three-reel educational drama made for the Presbyterian General Board of Education, and "Out of the Christian College," in four reels, made for the Christian Education Commission of the Southern Methodist Episcopal church.

These pictures show, as no amount of words could do, the plight of Christian colleges today. In addition to a story of appealing interest each one emphasizes the fact that American ideals are founded on Christian ideals and that education must be based on Christianity to offset the growing wave of materialism. The pictures also serve to impress the need of Christian leadership and, as part of the story, show the application of such leadership in mission fields the world over.

Saturday-Morning Showings for Children

THAT special shows for children are worthwhile is shown by the success of these shows in various cities. In Albany, N. Y., for example, 1,500 to 2,000 children attend the Saturday-morning show given in one of the theaters under the direction of the Albany Mothers' club. The local girl scouts help take care of and maintain order among the children. A group of women in Peoria, Illinois, through the co-operation of a local theatre, has put on two special Saturday-morning shows to take care of the children. The programs are given only once a month, at the small charge of five cents. The exhibitions are given wide publicity through announcements in the schools, in the local papers, and on the screen.

USED EQUIPMENT

10 Powers 6A Motor Drive Projectors @	**Each, $175.00**
2 Powers 6B Motor Drive Projectors, latest type @	**Each, 350.00**
1 Hallberg 20th Century Generator, 220 Volt, 2 Phase, 70 ampere @	**265.00**
1 Hallberg 20th Century Generator, 220 Volt, Single Phase, 70 ampere @	**315.00**
1 Hallberg Old Type Generator, 220 Volt, 60 cycle, Single Phase, 60 ampere @	**225.00**
1 Simplex Projector, perfect condition @	**275.00**
1 General Electric Motor Generator, 110 or 220 Volt, 60 Cycle, Single Phase, list price, $920; guaranteed like new for 1 year, capacity 100 ampere for 2-50 amp. lamps at the same time	**650.00**
3 New Caille Ticket Choppers, white enameled top and base mahogany finish, list at $100, our price	**75.00**
3 New Mahogany Ticket Boxes, white enamel top and base, list at $75.00 each, our price	**55.00**

Prices quoted are F. O. B. New York City and subject to prior sale.

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PORTABLE PROJECTION

Safety demands

EASTMAN
SAFETY FILM

Identifiable throughout its entire length as safe by the words "Eastman" "Kodak" "Safety" "Film" which appear in black letters on the margin at ten-inch intervals.

Furnished in two widths, Professional Standard, $1\frac{3}{8}$ inches and Safety Standard $1\frac{1}{10}$ inches—Eastman perforation.

EASTMAN KODAK COMPANY
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Puts the Movie Into Action

Applying Motion Pictures

Broaden the mental scope of the child in the school—arouse a dormant public from its lethargy, in the church. Create a sales resulting activity in the commercial field—through the application of the motion picture.

Anywhere—Anyplace—Anytime

In the city or out in the country you can show a "movie" on the side of a building, on the ceiling or the wall, and, by employing

The DE VRY Portable Motion Picture Projector

to "put the movie into action" you are assured not only of a projector that has reached the highest stage of perfection, but you are also assured of the co-operation of an organization whose never ceasing efforts will make possible the success of YOUR application of motion pictures to your particular problem.

Ask for demonstration from our nearest distributor or

Write today for Catalogue.

The De Vry Corporation
1240 Marianna Street
Chicago, Ill.

for Educational ~ Religious ~ and Commercial Purposes

No Booth Necessary

When desired, the Projectoscope is fitted with narrow gauge mechanism, to carry Safety Standard Films and thus equipped is approved by the National Board of Fire Underwriters for use without an enclosing booth, complying with the strictest requirements of fire laws.

Get our booklet and learn all about this practical utility projector, which requires no skill for successful operation.

Coming Soon!

The American Ace will soon be ready for delivery. It is somewhat larger, stronger, more powerful. No machine of any size surpasses it in beauty of design, quality of material or perfection of workmanship and finish. It is the highest class portable projector ever made. If you are interested in a portable machine suited to good sized auditoriums, as well as small rooms, watch for future announcements.

POINT No. 1

There are 24 points to be considered when buying a Portable Projecting Machine. They are **all** found in the American Projectoscope—that's why it's known as the "Portable Motion Picture Machine Without an Apology."

And remember this:

Only the American
is a Projectoscope

"The Portable Motion Picture Projecting Machine Without An Apology"

"1—It can be stopped with the light on the film, with safety."

There are many times when it is a great advantage to be able to stop and study some certain point in a motion picture, especially in lectures, both popular and educational.

The Projectoscope can be stopped instantly, and held at one point as long as desired, with no danger of fire, and no hurt to the film.

And the "still" picture is as bright and sharp and well lighted as the moving picture was. This is true because we use the same light—and all of it—on a still as on a moving film.

The three-lens arrangement, exclusive with the Projectoscope, permits this, because it diverts the red rays of the light (the heat rays) to the sides and concentrates the white rays (the cool ones) on the picture.

Stereopticon views can be printed on a film, and by using this film in the Projectoscope a series of such views may be shown, each as long as desired, with no chance of their sequence being broken, or one getting in wrong side up.

For educational or propagandist work of any kind, no portable Projector should be considered that does not permit the showing of bright, sharp, "still" pictures.

Ask for our booklet and learn all about this perfect portable Projector —the PROJECTOSCOPE.

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of the Pioneer in Motion
Picture Making—the
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American Projecting Co.

SAMUEL S. HUTCHINSON, President

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(1646)

MOVING PICTURE AGE

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TO live is not merely to breathe: it is to act; it is to make use of our organs, senses, faculties—of all those parts of ourselves which give us the feeling of existence.—*Rousseau.*

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Vol. IV NOVEMBER, 1921 No. 11

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MOVING PICTURE AGE

A Monthly Publication Devoted to the Interests of Visual Instruction

Publication Office: 418 South Market Street, Chicago, Illinois
EDWARD F. HAMM, President; WILLIAM EASTMAN, Vice-President;
WILLIAM C. TYLER, Sec.-Treas.; WALTER B. PATTERSON, Bus. Mgr.
VICTOR W. SEBASTIAN, East. Adv. Repr. Room 308, 51 East 42d St., New York City

Subscription price, $1.00 per year, in advance, in the United States and possessions; for all other countries $1.50 per year, in advance. Remit by check, draft, or postal or money order; other remittances at owner's risk. Single copies, $0.15. No subscriptions accepted for less than twelve months.

Subscribers will note that all changes of address must reach us by the tenth day of the month preceding date of issue.

Manuscripts, photographs, and sketches will receive courteous attention and reasonable care, but MOVING PICTURE AGE assumes no responsibility for unsolicited material.

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A Chat with the Editor

CHURCHES are again in stride for the activities of the winter; institutions of elementary and higher education are again imparting knowledge to classes refreshed in body and spirit. MOVING PICTURE AGE is beginning to feel the reaction of this renewed effort—there is more desire to be regularly and authentically informed on progress in visual instruction; more willingness to consider whether or not visualization, which has been of such definite help to others, may not fit in with one's own duties in the classroom or the church or community auditorium; more promptness in contributing stories of experiences in visual education, that the other exhibitor or the potential visual educator may receive assistance and inspiration. We welcome this quickened spirit; it indicates the essential soundness of the cause we advocate.

✣

The story of North Carolina's experiment in motion pictures, "Reconstructing State History," is worthy of more than a casual glance. North Carolina is recognized as a constructive advocate of and leader in visual instruction, and she has more than justified her reputation by embarking upon this novel and yet reasonable adventure in the reproduction of events that are history. At a later date MOVING PICTURE AGE will present an article by W. C. Crosby, director of the Division of School Extension, North Carolina Department of Education, and the leading figure in the state's visual-instruction activities; and this story by Mr. Crosby will relate more specifically the progress of his state as regards visual education.

✣

Another list of films approved by the National Board of Review for educational purposes is printed in this issue. This is the first grouping of suggested educational films published by an authoritative source for the assistance of the visual educator in the classroom. It is to be hoped that at an early date the National Academy of Visual Instruction, the only national organization with the authority and knowledge to undertake such a project, will see fit to compile a list of the best educational motion pictures now available in America, and will have for the nucleus of its own library one print of each of the suggested films, edited and in exactly the form considered correct for class use. Until this step has been taken we must be glad to accept such lists as those prepared with much difficulty by the National Board of Review.

✣

In "It's Done This Way!" will be found a narrative somewhat off the scheduled route of MOVING PICTURE AGE. An occasional article touching upon unusual angles of visual education should be an agreeable variation; and Mr. Cobbs has certainly provided for us in his informal discussion a new knowledge of the production of Department of Agriculture pictures.

✣

Along similar lines, we cannot forbear to speak of the leading story in the December issue of the magazine. A few weeks ago there arrived in this country from the Holy Land J. E. Holley, an American, who has photographed every geographical spot mentioned in the Bible—a feat that has been attempted several times but never before completely accomplished. Mr. Holley's personal narration of his experiences in gathering this remarkable collection of motion pictures will be found as fascinating as it is informing.

THE EDITOR.

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EDITORIALS

ONE POLICY ALWAYS in our mind for the exhibitor's benefit is the necessity of previewing *every* film screened in the school or church, but a few days ago the strength of that policy was driven home to us personally with uncomfortable finality.

The incident occurred in a fairly large town, at the Sunday night services of a well-known church that had been using motion pictures in its work for a considerable length of time. After the preliminary numbers of the program the house was darkened for the showing of a picture which had been recommended as teaching a strong lesson.

Let it suffice to say that the picture was decidedly inappropriate for church use. The story was fundamentally sound, and yet so much stress was laid upon the squalor and weakness of human lives that the important theme of the picture—the theme which should have dominated the picture gloriously, compellingly—was lost to sight; or, it might better be said, was overwhelmed by sheer force of numbers. We remained to the end because we realized the bad psychological effect of leaving, although several of the congregation did so.

When the last reel had been run the pastor arose to make a few closing remarks. He stated that he did not approve of many of the scenes included in the picture, and that, although he could see the good thought that was conveyed, *he would not have rented the film if it had been screened for him at the time.*

Probably this pastor previews practically every picture he rents—perhaps this was the first he had not previewed; and of course the one he neglected was the film he found objectionable after he had used it as a visual sermon for his congregation! Although the pastor knew the nature of the music to be sung, although he was positive that every other detail of the service was in harmony, yet he had accepted the word of another as to the absolute propriety and value of the screen sermon itself, and now must apologize for its content.

Visualization, when properly applied for religious and for other purposes, needs no explanations or retractions. But visualization, like electricity or any other vital power under man's control, must be guided by man and not merely turned loose upon the community to do as it will.

◆

BEFORE US LIE two bulletins respectively representing the visual-instruction departments of an eastern state university and a western college. Naturally our definition of the term "visual instruction" is not in the formative period; but it is interesting to determine what might be the contrasting effects of these two bulletins upon the person to whom any thoughts on visual instruction are new, and upon the educator who believes—and is alert for vindication of his belief—that visual education is no more than shrewd propaganda for moving pictures.

The cover of the state-university bulletin bears the title "Visual Instruction in ———," and the subheading "Motion Picture Bulletin No. ——" (the state and bulletin number are omitted for obvious reasons). The foreword explains that this service is under the direction of Mr. ———, an expert in the motion-picture field. On this first page of text we find these statements: "its establishment of a visual-instruction section as . . . an active factor in the promotion of motion-picture activities of the schools and welfare organizations"; "the purpose . . . is to render all possible aid . . . in the preparation and use of motion pictures for instruction purposes . . . and to aid the individual in the selection of suitable motion-picture subjects . . ."; and "to increase as rapidly as possible its supply of films suitable to educational purposes and to make the motion-picture distribution of this state . . . efficient and practical . . ." And further on occur other significant assertions: "Can anyone seriously question the value of motion pictures in teaching geography, history, or the sciences, theoretical or applied?"; "The use of motion pictures may be classed generally as 'visual instruction' and 'visual recreation.'" These excerpts are taken from the pages of general material; the remainder of the bulletin on "visual instruction" is devoted to information on projection and the care of the projector, and to a list of the films available for rental. Several illustrations of projectors are included in the bulletin.

Any one of three situations might account for this bulletin that claims to deal with visual instruction and yet confines itself to one phase of the entire subject—and there is an answer to every situation. Perhaps the department handles slides and similar visual aids, but considers them secondary issues of visual instruction and not of such importance to be mentioned; the answer to this being, of course, that consultation with any prominent visual educator will show that the motion picture by no means overshadows the peculiar and often indispensable usefulness of the slide, and that such phases of visual instruction are being shunted away from public use when given no mention in the bulletin on visual instruction. Possibly the department, under the supervision of a film expert and with natural enthusiasm for the power of the motion picture, has actually failed to consider slides, charts, still photographs, etc., as within its domain; whereupon the obvious reply would be that unreasoned enthusiasm is an unaccountable and dangerous feature in any university's official publications. And it may be that this university publishes separate bulletins touching upon the other phases of its visual-instruction service; if so, we do not hesitate to say that the practice is unnecessary, more expensive, and conducive to a false impression of the department's scope, and to advocate for the next printing a larger bulletin unifying the entire work of this university in visual instruction.

The bulletin published by the western college is of so balanced a nature as to require commendation rather than description. "Slides and Films for Extension Workers" is the title, and the only photograph used shows a group of visual aids: stereopticons, slides, projectors, films, bromide enlargements, charts, and photographs. The bulletin treats principally of slide lists, film lists, and suggested programs.

It should be recognized that the second bulletin represents a visual-instruction department under the superintendence of an experienced visual educator, while the first stands for the initial steps of an organization new in the province of visual aids. But the difficulties are these: the beneficiaries of the state-university service are cut off from any other visual assistance than that of films, even if the university has the materials, for the bulletin mentions only motion pictures; and the doubting educator, when confronted by the advocate of visual education, has in this bulletin printed confirmation of his belief that all this discussion on visualization is merely propaganda for the motion picture.

The institution that advocates motion pictures as complete visual instruction errs in definition and in policy; the genuine visual-instruction department that permits itself to be misrepresented in its bulletins is nullifying its own service and discrediting the work of every other visual educator.

◆

THERE IS NO pleasure for an editor in adverse criticism of the activities in his publication's domain; but he would be worthless indeed did he refrain from merited criticism, always provided that he outlines the discord sharply and puts forth a remedy that is, if only to a slight degree, efficacious. But this time we take special pleasure in departing our beaten trail and indulging in a few words of commendation. The project in mind is the recent filming of reconstructed state history in North Carolina, described in other pages of this issue.

Has thought been given the eventual significance of the movement initiated by North Carolina? "The North Carolina Pictorial History" will be screened in the theatres, schools, and churches of the state, and will be installed as part of the various educational institutions' systems of visual instruction. But what then? Is it not reasonable that educators and other users of informative films in other states, interested both in the history of the state and in this experiment in reconstructed history, will request prints of these pictures?

The process will be slow, but it will be inevitable. Soon another state, stirred to action by North Carolina's accomplishment, and with the "It can't be done!" of its conscientious objectors practically silenced, will be reconstructing its history. Not a state can be named whose historical incidents, authentically reproduced in motion pictures, would not be of limitless educational value and keen dramatic interest; nor is there a state in the Union whose citizenry is not now in need of such a means to understanding and loyalty. And as time passes there will be six, and then a dozen, and then a score, of states who have seen the light and have utilized reconstructed history in the name of an intelligent, faithful body of citizens, until at last we may look upon a nation whose important history, state by state, has been re-enacted and given permanent record in the motion-picture film. With such territorial arrangements that any one state shall find available under reasonable restrictions the reconstructed history of the 48 remaining states—material that, if capably produced, will be as readily accepted for recreation as for instruction, and will provide such a vitalized, graphic supplement to the textbook as was unknown to our school-days—North Carolina's initial step in the plan to visualize its complete historical foundation will receive the recognition it merits.

◆

WE KNOW A pastor, a sincere, steady, unspectacular, hard-working pastor. He has studied the work of other pastors who have used motion pictures in their Sunday and weekday programs, and several of his close friends have achieved unbelievable improvement in the size and religious attitude of their respective flocks with the assistance of a projector and carefully chosen films. This religious worker did not seize upon motion pictures as a fad to be adopted because his contemporaries had them; he figuratively set his congregation and a near-by congregation side by side, and he analyzed every item other than the one in question to *know* whether or not the difference between his practically static group of 300 and his neighbor's rapidly mounting attendance of over 800 was attributable in some measure to the religious and instructional flashes of life screened as part of the Sunday services and other gatherings of the neighboring church.

Based on this serious examination of a congregation having the use of films and his own, which did not, the pastor decided that the motion-picture feature was the needed element in his services. The scrutiny had indicated that the neighboring minister's films were the initial attraction for a certain element of that congregation—but the significance of the pictures did not terminate here; they must be playing a part in holding the people they had first attracted, for this church, which a year ago was usually about half filled on Sunday evenings, was now contemplating an extension of its auditorium to accommodate the attendance. The question was definitely answered in a conversation with the other pastor, who stated that according to his records approximately 50 per cent of the newcomers since the film plan was inaugurated had become members of the church.

And so the first pastor decided that his church should have the benefit of good motion pictures. He estimated the expense, blocked out a hypothetical program to indicate tentatively his method of applying the film feature to his Sunday-evening and Wednesday-evening services, and then took the matter before the governing board for an appropriation.

The reception of the pastor's request by the board was hardly inspiring. Two of the members shook their heads in chorus, while one mumbled a remark about "bad business for a church—bad business!" A member whose real-estate business was the largest in town thought it was "not good principle to compete with the local theatre We might just as well start to sell soft drinks to get the business of the candy stores!" The pastor carefully explained that the only business he was interested in was the important business of making his church fulfill its purpose more completely, and that he considered this project a practical plan for the improvement of services and the filling of empty pews; and this argument converted the superintendent of the Sunday school, a man who himself had fathered and finally seen operating successfully a number of improvements that the church board had considered radical when first presented. After some discussion one urbane executive suggested that the proposition be tabled for consideration, and with an evident air of relief the members of the board adopted the motion.

That was three months ago, and the pastor's request for the good of his church still awaits a "Yes" or a "No." But the pastor has not been sleeping; his conclusions regarding motion pictures have not been disproved by later investigation, but have been strengthened by the experience of fellow-pastors. And apparently it is the pastor's anxiety to make his institution something more worthwhile than a poorly filled house of worship that accounts for the latest episode in this unpleasant drama.

A few weeks ago a special program of clean films was being planned in the pastor's town; not a project of the theatres, but a movement in which the churches and schools were asked to co-operate in providing an audience of those anxious to patronize cleaner and worthier motion pictures. To stimulate the children's interest each school and church had the opportunity to earn a film projector by selling a stated number of tickets. The proposition was entirely legitimate, and was valuable as proving that good films would be made available if the public demanded them.

The pastor saw the opportunity to accomplish a double purpose—obtain the needed projector without waiting for action by the church board, which had evidently forgotten his request, and give a helping hand in this move for better films. He extended his cooperation in the matter.

Unknowingly the pastor had found a way to arouse the board; but not to his benefit. Shortly he was called before the board members, and was severely criticized because he had seen fit to take a hand in the movement for clean films. The fact that, aside from the worthy cause, he had been taking the only feasible step to obtain an instrument that would enhance his church's value to the community, had no application in the matter. Naturally the pastor was very much hurt at the rebuke, which was virtually a reprimand for displaying too high a degree of zeal in promoting the broadest usefulness of the church.

We are inclined to wonder whether the board member who considered the use of films "bad business for a church" does not have, in his place of business, typewriters and electric lights and a filing system and every other improvement of known value—and to comment that perhaps the worst form of "bad business for a church" is the neglect to analyze its weaknesses, find a solution, and make the application. As for competing with the local theater—do not church suppers interfere with the business of the local grocer and restauranteur?

We believe the bare facts of this incident are sufficient food for thought—not because motion pictures were the improvement involved, but because the highest function of the church was hampered.

THE REVIEW COLUMN this month carries reviews of available industrial pictures deemed worthy of non-theatrical exhibition. It is expected that as soon as the magazine's plan is more widely understood a greater number of films will be presented from which to select those most appropriate for your programs. Transportation charges are the only expense connected with these pictures; but the exhibitor can aid the exchange manager to secure more good industrials by consenting to return to the exchange after each exhibition a signed statement certifying that such an industrial has been screened on such a date. By means of these certificates the exchange manager is enabled to collect his maintenance charges for the film from the producer, the producer has satisfactory evidence with which to prove to the owner that his industrial film is actually working, and this thoughtfulness on the part of the exhibitor will have satisfied the plans of the other parties and thus increased the chances of growth in the supply of worthwhile industrials for his exhibitions.

The addresses of the producers have purposely been omitted in the reviews. It is hoped that the exhibitor will apply to his exchange for the industrials he wishes, for only in that way does the exchange have any stimulus to obtain prints from the producer, and only by carrying such prints in his own vaults is the exchange enabled to offer prompt service to the customer who requests free industrials. The usual industrial producer does not conduct an exchange, and shipping single industrial reels is only a nuisance; but the exchange, sending out its consignments daily, can include the industrial pictures in the same operation and with very little inconvenience.

Unquestionably some owners of industrials will wish to circulate the films themselves, and the proper sources will be supplied in such cases. There may be certain producers, not listed on our records, who have not been told of this opportunity to secure distribution for industrials that are well produced and of educational value; and they are free to forward to us at their expense films that they consider worthy of exhibition in schools and other non-theatrical institutions, with the understanding that only films coinciding with our established industrial-film standards will be reviewed in MOVING PICTURE AGE. More important yet, every owner who now has films gathering dust on his shelves for want of circulation, and honestly believes that his pictures are well produced and have interest and only an inoffensive amount of advertising, is earnestly requested to forward one print of each film to this office for consideration and, if reasonably worthy, review in the magazine. We know that a few of the industrial pictures already produced are of low standard, and, to speak frankly, we cannot be of any help to the man who has been sold an unworthy product and is seeking some return on the poor investment. We can at least work against a recurrence of his mistake by concentrating attention upon the better grade of industrials, and by so ignoring the celluloid black sheep that its producer—failing to show the guaranteed circulation that the wise industrial-film purchaser of the future will demand in black and white before he places his order—will vanish in the commercial oblivion to which his own product has consigned him.

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Vol. IV
No. 11
Moving Picture Age
NOVEMBER
1921

The AWAKENING

Rev. S. W. Stackhouse
Pastor, First Baptist Church, Hempstead, L. I.

FIRST Baptist Church, Hempstead, Long Island, had a motion upon its books to close up and disband, when the present pastor came upon the urgent request of the state secretary, in April, 1919. A congregation of twenty was considered large; a salary of $700, supplemented by the Mission Board, was considered enough to keep the pastor humble; and a multitude of debts and outstanding notes, with no financial organization, contributed to the general discouragement. The only encouraging features of the church equipment were a 2A Power's motion-picture projector and a small printing-press. The very desperateness of the situation overcame my narrow orthodoxy; for I had come from a Canadian community where even a lantern slide was looked upon as the work of the devil—a real old fellow, with horns and a barbed tail.

The scene of the awakening

A careful examination of the religious motion pictures then on the market, with their medieval theology, convinced me that they were not suited to the needs of a modern church. About this time I received literature from the Community Motion Picture Service, and after several consultations they agreed to supply from two to five reels, for Sunday-evening services, that would harmonize with my sermons, the outlines of which I supplied them. The next step was the sanction of the church. I called together the deacons, trustees, presidents and chairmen of all organizations, and a few others who were interested. There was much discussion, and many doubts were expressed, but we finally decided to experiment with a six-weeks series. At the end of that time we continued by unanimous consent, but we found that the pastor could choose his own pictures and fit his address to them with much better effect. Those were busy days. I visited every exchange in New York City and secured a synopsis of every picture they thought might meet our need; then I eliminated the impossible films and chose from the remainder until I had a ten-weeks' program, which I booked ahead and advertised considerably.

Supporting the Project

To help finance this film program we printed a weekly paper which we called "The Baptist News." This paper contained a synopsis of the Sunday sermon and a synopsis of the picture, and also a couple of tried recipes that would be of interest to the housewife. The rest of the paper was devoted to advertisements secured from the local merchants. Although I had never been a printer, I handled most of this work, securing the first advertisements, editing copy, setting the type, and printing the paper, until a staff of workers was attracted through the pictures, and induced to shoulder some of the responsibility. The Sunday-school children delivered one of these papers to every family in the town on Saturday. We paid all expenses, enlarged our printing department, financed our regular "Church Messenger," and had a balance at the end of the year. Our congregation increased in a few weeks from fifteen to 250, and when we exhibited some special feature the people were packed solidly to the vestry. One of our deacons suggested that a motion-picture program in the church would send people away with much the same feeling as when they left a secular picture-house, and would rob the church of its spiritual atmosphere. We met this by charging no admission; we showed half the picture, had scripture reading, prayer, and sermon, and then followed with the concluding reels of the picture. After the last reel the benediction was pronounced and the people bowed for a few seconds in silence. Then, still kneeling, they sang softly a stanza of the hymn "Saviour, Breathe an Evening Prayer," then observing a minute of silent prayer.

Co-ordinating Sermon and Picture

I did not shorten my addresses on account of the pictures. I spoke about twenty-five minutes. I did not preach about the picture or make comment upon it; I spoke in harmony with it and along the lines of the moral lesson it taught, but allowed the picture to preach its own sermon through the eye while endeavoring to clinch it through the ear. We found that people would be present early to avoid missing the first reel and sit quietly through a service lasting from seven o'clock to nine or nine-thirty. One woman objected to the length of the program, but she never missed a service when there was a picture, and never came when there was no picture. One man objected to having pictures in the church on the ground that it took away the spirit of worship, but he ceased coming in the morning when there was no picture and came in the evening. When we stopped the picture program he went back to his old morning attendance, so that both these objections seem to be groundless, judged by actual conduct. I believe every conscientious objector was satisfied after the second series.

Regarding a Screen

We made our own screen out of a piece of canvas, which we painted with several coats of white paint. It was nearly double the size of the usual screen and was most satisfactory. The organist played the pipe organ throughout the pictures, and hymn slides were flashed on the screen during the changing of reels. We secured most of our best pictures from the Mutual and Universal exchanges, Community Motion Picture Service, and the International Church Film Corporation.

The International had some very fine pictures. In my judgment "The Good Samaritan" was their best. It presents the original story with a 20th-century introduction and conclusion. It gets over a vital message to busy men. This picture and "The Birth of Christ" were the only two Bible pictures that I exhibited.

The following are a few of the pictures I used, with their accompanying sermon, the exchange from which I secured the picture, and the text of my address:

TITLE OF PICTURE	EXCHANGE	TITLE OF SERMON	TEXT
The Turn of the Road	Mutual	Pictures of God	Deut. 33:27

(*Continued on page 31*)

The first English landing in America

RECONSTRUCTING STATE HISTORY

THE STATE whose children and adults are thoroughly conversant with its history is the state within whose bounds is developing a loyal, intelligent, politically alert citizenry. But only by the accurate and complete re-enactment or the state's important historical incidents, and the permanent recording of this reconstructed history in motion pictures, may such a process of civic education be effected. Thus reasoned the progressive officials of North Carolina; and the resultant action accounts for "The North Carolina Pictorial History," a film record treating three phases of the earliest history of that state.

Co-operating Organizations

The State Department of Education and the State Historical Society collaborated in the production of "The North Carolina Pictorial History," and were ably assisted by the State Fish Commission. W. C. Crosby, director of the Division of School Extension, Department of Education, and a member of the Executive Committee of the National Academy of Visual Instruction, had entire charge of the project.

The primary use of the production is to be found in the curricula of North Carolina's public schools, and later in school showings throughout the United States. For this reason every care was taken to ascertain that the historical story contained in the film was correct according to the authentic records available. The picture will probably also command a wide showing in the theatres of the state, because of its dramatic values as well as its local appeal.

Same Locations Used

The picture was photographed on the very scene of the first colony, Roanoke Island. The reconstructed fort was built on what is supposedly the foundation of the original fort; and this supposition would seem to be confirmed by the discovery of charred timber buried four feet deep beneath the site.

A most interesting and pleasing feature of this filming of history was the co-operation extended by the citizens dwelling in the vicinity of Roanoke Island. A cast of more than 200 was needed to enact the story, but the human material was readily forthcoming from the town of Manteo and other neighboring communities. Many hours were spent by the women in preparing the costumes worn by the characters, and the closing of the one bank in Manteo during the production of the film further indicates the interest displayed by the citizens.

The picture portrays the three earliest incidents of North Carolina's existence: "The First English Expedition to America," "The First English Colony," and "The Lost Colony." In April, 1584, 36 years before the Pilgrim Fathers landed at Plymouth, two small square-rigged vessels, outfitted by Sir Walter Raleigh and commanded by Amadas and Barlowe, sighted land after a voyage of 67 days. After a further cruise of 120 miles the explorers discovered an inlet into what is now called Albemarle Sound, and the following day a landing was made and the territory formally claimed in the name of Queen Elizabeth. For two months the pioneers explored the new land, and then returned to England with glowing accounts of England's new possession.

"The First English Colony"

In 1585 Raleigh equipped a more pretentious expedition, consisting of seven vessels and 108 passengers. This group landed at Roanoke Island and established a colony there, building a circular fort for protection against the Indians. The outlines of the trench surrounding the fort may still be seen, and it was in the soil beneath this trench that the charred testimony to the fort's destruction by fire was recently uncovered. This first colony early found itself in a precarious situation when the supplies ordered from England failed to arrive. But soon the fleet of Sir Francis Drake hove to off the island, and he offered to leave provisions and boats or to take the colony back to England. While the two propositions were being considered, a storm drove the provision boats out to sea; this seemed to decide the issue, and the entire Roanoke colony, with the exception of 15 men remaining to guard the fort, returned with the English fleet.

"The Lost Colony"

Again Sir Walter Raleigh sent out an expedition, and again Roanoke Island was colonized, this time with John White as governor. Upon debarkation the new colonists immediately hurried to the fort, but its English guardians had disappeared without leaving a clue to their fates. The fort was repaired, cabins erected, and comparatively comfortable arrangements made for the women and children. Here arrived Virginia, the first English child born in America; and here was baptized Manteo, chief of the Hatteras Indians, this incident being the first known celebration of the religious sacrament in the original Thirteen States.

When the colonists' vessel was to sail for England, Governor

"Life became one long gaze out to sea"

White was urged by his people to return and ascertain that supplies were sent to Roanoke Island when needed; and he yielded to their importunities. The colony entered upon a troublous daily life—starvation threatening on one hand, hostile Indians on the other. Months passed and no ships appeared; as it was poignantly expressed, "Life became one long gaze out to sea." It is assumed that, driven by hunger and fear, the colonists were finally persuaded by the converted Indian Manteo to go to his people at Croatan. At dawn one morning the settlers, their ranks terribly depleted, left the fort with a few possessions in their arms; and, in accordance with their promise to the governor in case a change were made, on a tree was carved in heavy letters their destination—Croatan.

Three years later Governor John White returned to search for his colony; but he found only a ruined fort, and the word "Croatan" carved on a tree trunk. A severe storm prevented him from tracing his colony to Croatan; and the governor sailed again for England with the determination to return and make a thorough search. And then death put a period to the activities of Governor John White. To this day no trace of the lost colony has been found.

The illustrations used were supplied by the Atlas Educational Film Company, which produced "The North Carolina Pictorial History." Officials of the concern state that prints of the picture will probably be ready in November.

The baptism of Manteo

For OUR COMMUNITY

MRS. E. B. WILSON

Chairman, Community Motion Pictures, Jefferson, Iowa

TO start with—what inspired Jefferson to its community moving pictures? Well, we simply woke up! For years we had deplored the fact that our little town of less than 4,000 had available so few desirable motion-picture exhibitions, but we had accomplished nothing in our efforts to instal a system of censorship. However, after studying the cases of several minors who had wandered from charted paths, and whose testimony coincided on the claim that motion pictures had revealed crime to them in such alluring tints that they had gone seeking the rainbow, we knew that we must act.

Finding the Wherewithal

In 1920 the Parent-Teacher Department of the Jefferson Woman's Club staged several home-talent plays, and with the proceeds a projector and other motion-picture equipment were purchased, about $400 being invested; and we now feel that at least some progress has been achieved toward the answer to our local moving-picture problems. Every Thursday night we screen our community program in the auditorium of the new high school. As the financial end of the plan is controlled by the school board, there is no war tax to pay. Several public-spirited men—needless to say, they are some of Jefferson's busiest individuals!—assist in operating the projector. Perhaps "any boy can operate a movie machine" after a fashion, but we find that to secure the best results in projection is a man's job.

The price of admission is ten cents, this rate permitting the attendance of large families that might be kept away by a higher admission. At present the school auditorium is a community meeting-place for from 250 to 300 persons each Thursday evening; and we have good reason to believe that, when the winter months come and we are screening some of the special features already booked, the auditorium will be too small to accommodate the throng of those who seek clean, intelligently recreational motion pictures.

Such a community enterprise requires many faithful workers—capable, public-spirited, unselfish, enthusiastic men and women who are a successful in their own private interests. Carefully select your helpers for work for which they are closely adapted—and then make them responsible for results in their departments; which is only one more way of saying that every phase of this project should be operated on sound business principles.

Of course we have had various extra items of expense in conducting the community exhibitions, and until the community recognized that this institution had come to stay, and that a certain night in each week belonged to the Jefferson Community Motion Pictures, other local activities interfered with our attendance. But our experience in Jefferson indicates that community motion pictures can be conducted on the basis of a ten-cent admission, provided good management is exercised.

Advertising

We certainly find that it pays to advertise. Not that it pays our chief mediums of publicity, though, for the local newspapers are so generous as to donate the space in which we run our advertisements. Aside from the newspaper advertising, we display attractive posters on well-located billboards in Jefferson. Incidentally, we had a marked amount of difficulty in securing posters of such a nature as not to subvert all the good work accomplished by the community exhibitions, so sensational and generally unfit were most of them, although the films they advertised were of such unquestionable character as "Evangeline" and other classics.

Every Film Source Should Be Solicited

Our biggest problem has been found in selecting our bookings. But we have established communications with the film exchanges throughout the country, and have made our wants known, and in no other way can the required material be located. We have discovered that no program is too varied to suit the composite tastes of our audiences; out of a series of 22 programs, no two have been alike, except in the sense that we usually run five reels, which has proved to be the right length of program for our purposes. Our bookings are generally made about three months in advance, thus assuring a good selection.

If we can be of any assistance to you in organizing and maintaining community motion pictures, do not hesitate to write. We will give you a list of our programs; tell you how this enterprise may be made a civic affair; how the scope of the original plan broadens as the months pass; and, best of all, how the children and parents who are our patrons declare, "The community movies are the very best thing in town." The community motion pictures have found point of contact with juvenile life in Jefferson.

Backstage glimpses now and then are savored by the keenest men

IT'S DONE THIS WAY!

John L. Cobbs, Jr.
Chief, Division of Publications, U. S. Department of Agriculture, Washington, D. C.

STARRING insects of microscopic size and four-legged heroes and villains of many species, depicting the life traits of Mother Earth's offspring, and exploiting nature in its countless garbs and guises, are some of the things accomplished by the United States Department of Agriculture in bringing the benefits of the studies and research of thousands of scientists and naturalists to American farmers, and city dwellers as well, through a practical, twentieth-century medium—the screen. The wide scope of departmental activities has opened an unusual field for the motion-picture camera, and agricultural films have proved so successful that now the Department of Agriculture is doing more work in motion pictures than any other governmental agency.

Range of Department

The Department's motion-picture activities have been increased and gradually enlarged. Production of films almost doubled during the past year. Approximately 150 subjects—ranging through the fields of livestock raising, prevention of disease, plant production, marketing, lumbering, forest fires, insects, community work, road building, bird and animal conservation, and many others—have been produced, and 40 others are in various stages of preparation. About 900 reels are in constant circulation—a supply that is continually falling behind the demand.

Difficulties of the Director

In photographing agricultural subjects many problems must be overcome by the director and cameraman, and the Department movie men frequently find themselves in thrilling or amusing situations. In a federal bird refuge in Arkansas recently a photographer and director spent from sun-up to sun-down in a deep and dark swamp, waist deep in water, waiting for the proper action from the feathery performers—the snowy egrets. Other bird pictures required a cruise in the Gulf of Mexico on a 30-foot yacht, which produced nightly battles with mosquitoes and daily combats with other insects.

In the filming of "Great Dairy Sires and Their Daughters" it became necessary for the picture men to enter a barnyard with a prepotent but ferocious bull. The camera was perched on a rubbish pile and the animal was released from the stable. Mr. Bull, being camera-shy, instantly became enraged and charged the pile. Luckily he could not mount the rubbish, but the director and photographer found themselves marooned for several hours until the bull was persuaded to re-enter the barn.

While making a scenic picture in the Gallatin National Forest, Montana, last summer, the photographer fell, sustaining a painfully injured ankle and making it practically impossible for him to continue the climb to the "top of the world." The director and forest ranger, however, "shouldered" the responsibility in the literal sense of the word, and the cameraman rode the human chariot to the top, grinding out film at the many beauty spots.

New Releases

Among the recently released productions of the Department film laboratory are pictures dealing with government meat inspection, made in the Chicago stock yards, and showing how the Department guards the public by its system of meat inspection extending from the cattle in the field to the finished meat product; films prepared to pave the way to better livestock through better-sires campaigns and to correct disease in cattle, swine, poultry, and sheep; a film instructing sweet-potato growers and shippers how to prevent losses in storage and transportation; a half dozen films exploiting the scenic beauty and grandeur of the National Forests, and another showing a winter carnival in the White Mountain National Forest.

One of the novel films recently completed by the Department is one showing agricultural-extension work among southern negro farmers. In this picture the entire cast of characters was made up of real southern negroes, only two or three white characters appearing in the production. More than one hundred colored persons, ranging from the swaddling-clothed pickaninny to "Uncle Rastus" and "Auntie Washington," the typical negro centenarians, appear in the film. It is probably the only picture of its kind that has ever been produced.

A New Type of Film Star

In filming the work of the Bureau of Entomology the insect pest has been used to play "leads" upon the screen. In many of the pictures the insect plays the role of the deep-dyed villain, attempting to wipe out the nation's food supply by its dastardly attacks upon the country's crops, while the entomologist wages war on the pest and teaches the farmer how to rid his acres of the parasite.

Some Types of Films

A two-reel film, entitled "Good-bye, Boll Weevil," made to educate the cotton planter in modern methods of combating this important economic pest, has been shown before more than 200,000 southern farmers by Department exhibitors. A railroad company in the South has obtained copies of this and other department films for use in instructing farmers along its route. This one railroad has reported the showing of "Good-bye, Boll Weevil" to more than 25,000 farmers.

The picturization of the work of the farm bureau and the home-demonstration agent has also been received with much favor by rural audiences. The city folks have not been neglected in the work of tilling the soil, and the Department films relating to home gardening have done much to encourage the big-town residents in becoming backyard farmers.

The film "Out of the Shadows," one of the most popular and effective of the Department films, shows how tuberculosis in animals is often transferred to human beings. The effect of this film on its audiences has been extraordinarily striking and has already accomplished wonderful results in the organization of a number of anti-tuberculosis campaigns.

In filming many of the scientific activities of the Department it is necessary to make use of the microscope. The picture "A Plant Disease and How It Spreads" is a minute microscopic and field study of a fungus disease, and, although half the scenes were photographed through a high-powered microscope, the picture has been received with much interest by a large number of non-technical audiences.

Distribution of Films

While these films are primarily issued to meet the needs of the Department of Agriculture extension and field workers, including the workers of the state agricultural colleges and other co-operating institutions, prints will be lent for limited periods to educational institutions, preferably to circuits of schools where one person has signified his willingness to take charge of the entire circuit.

Films are furnished free of charge, with the exception of transportation charges, which borrowers not connected with the Department are required to pay both ways.

Purchase Rates

Any university, school, or other creditable organization may quickly obtain permission to purchase copies of films at the approximate charge of $40 for the usual reel of 1,000 feet on standard inflammable stock; on standard slow-burning stock $53, and on narrow-width, slow-burning stock about $60. Any person or organization wishing to purchase copies of film should make direct application to the Department of Agriculture.

Reading down: Photographing the populace of a Federal bird-refuge island; Department men taking long shots of scenery in the White Mountain National Forest; a rural "principal" directs the director on the proper way to handle the impending scene; three initiates in motion pictures watch the government man ply his crank

The NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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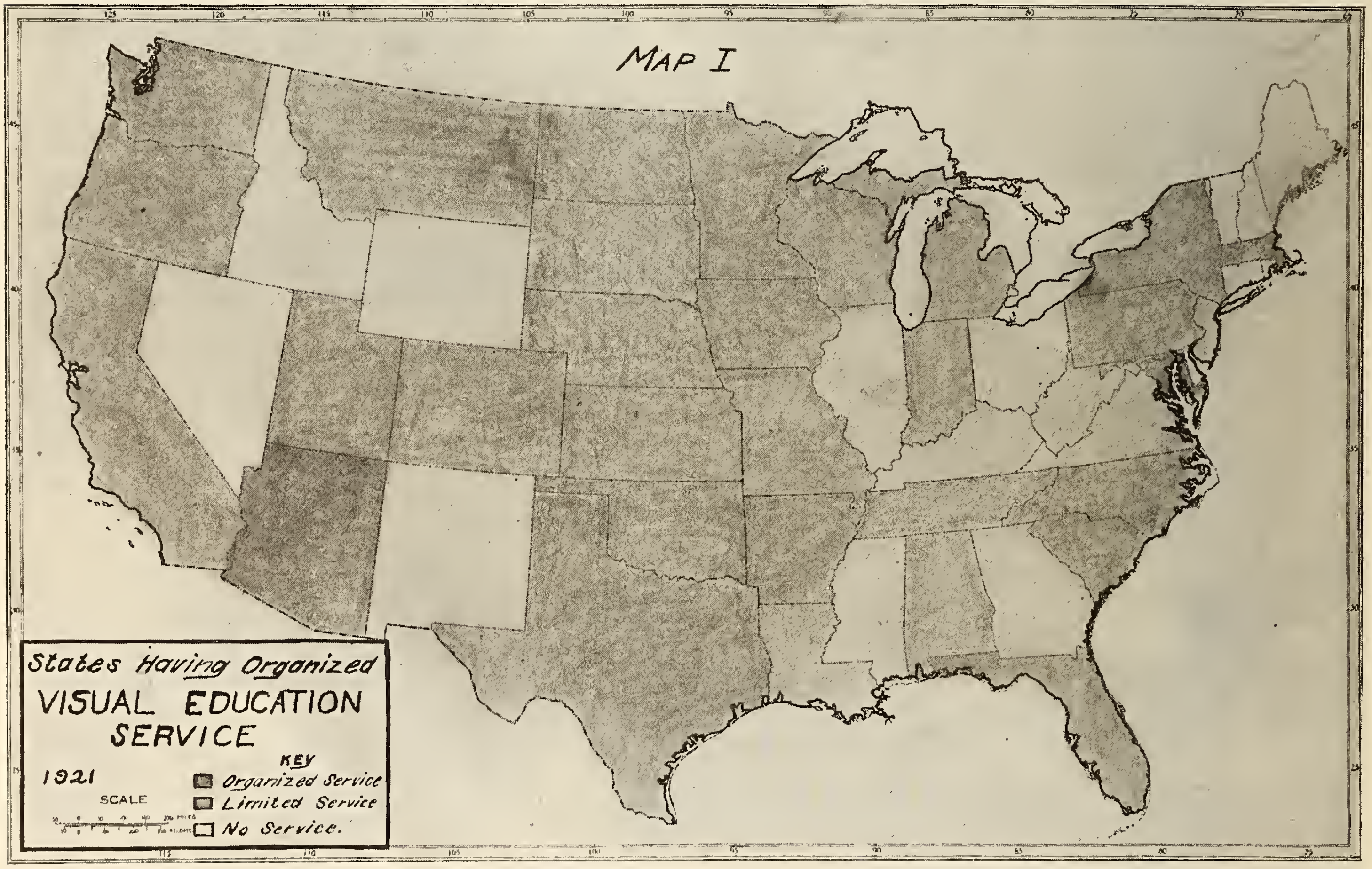

VISUAL EDUCATION IN THE UNITED STATES

MEMBERS of the Academy will be interested in the development of visual education as indicated by these maps. In June, 1921, the writer sent a letter and question blank to each of the state universities and agricultural colleges. Replies were received from all of them. In addition, some letters were sent to teachers' colleges in the United States. No attempt was made, however, to get in touch with all the teachers' colleges and normal schools.

Map I shows the states that are attempting to answer the demand for visual aids by means of an organized service to schools and other educational institutions. It is a fact of great significance that so large a proportion of the states realize the need and are attempting to meet it. Only the past week, an inquiry has come from one of the states not having service, as to how it can be inaugurated. Map II indicates the location, geographically and administratively, of these distributing centers. These centers not only lend visual aids, but in practically every case are attempting to answer the problem: Where can I get just what I want just when I want it, and at what cost? Map III shows what is being done in training teachers to use visual aids intelligently in the colleges of this country. Each institution designated offers a course or courses in visual methods, giving college credit.

This problem of the correct, intelligent use of visual aids and the acquaintance of the teacher with the possibilities for using visual aids effectively in teaching is so important that no doubt other institutions will soon offer opportunities for training in this field. If visual education is to advance we must have trained workers in the field. The Secretary of the Academy will be pleased to hear from institutions and school systems that are offering courses in visual method, or that are employing full-time supervisors and directors of visual education. In case any errors have occurred in these maps, kindly write.

J. V. ANKENEY,
Secretary of Academy.

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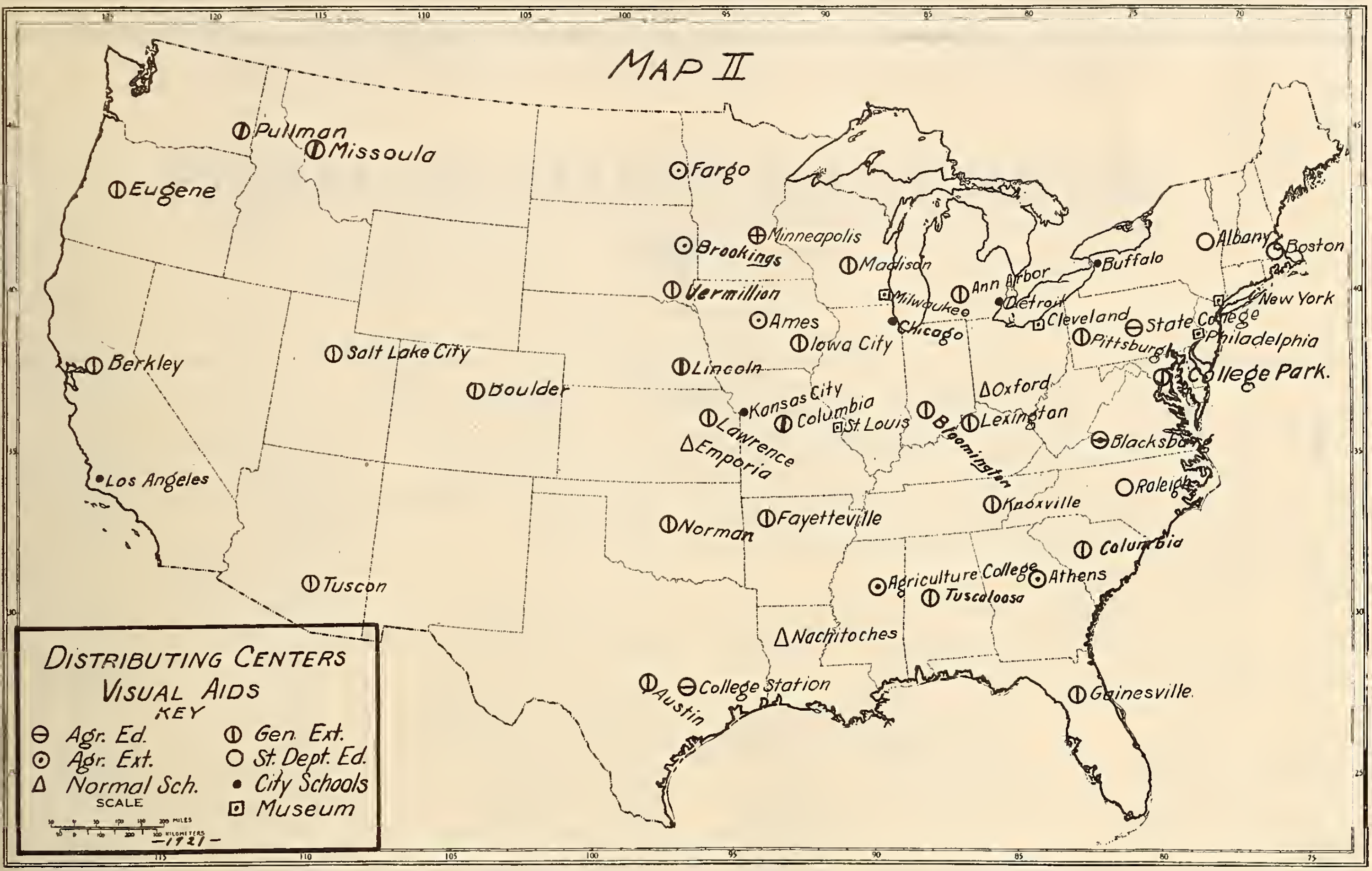

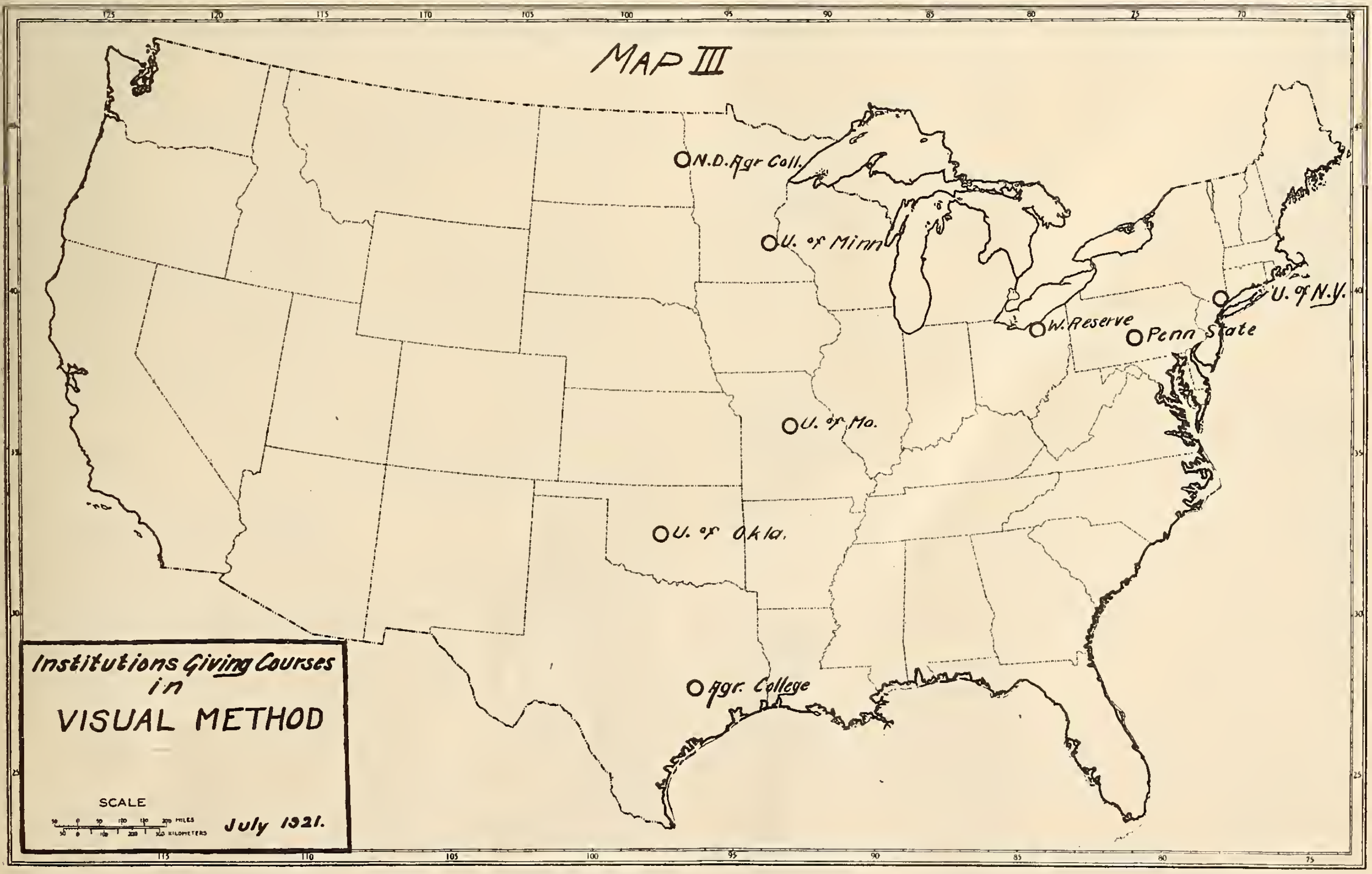

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ILLINOIS—Director Dudley Grant Hays, Department of Educational Extension, Public Schools, Chicago.

(*Continued on page 19*)

"Definition provokes to discussion; suggestion provokes to good works."—Maltbie Babcock

MORE EDUCATIONAL FILMS

Orrin G. Cocks
Secretary, National Committee for Better Films, New York City

THE FOLLOWING list of films depicting North America has been prepared for use in grade schools. It is only a selection, and does not represent valuable films to be found under subjects closely allied to the subjects treated. The National Board of Review does not produce, distribute, or arrange for the rental of these or any other films; its only work has been in the compilation of the lists. It is understood that all of these films are available for rental.

NORTH AMERICAN GEOGRAPHY

Title	Reels	Description	Source
Alaska Wonders in Motion	4	Mining railroads, people, Kodiak Islands	Ed. Film
Alaskan Revelations	1	Glacier formations	Prizma
Along the Rambling Hoosac	½	New England	Pathe Rev. 83
American Game Trails	2	Canada; moose, elk, deer	Ed. Film
Angle in Idaho, An	1		Ed. Film
Atlanta, Ga.	1		Y. M. C. A.
Ausable Chasm	½		Pathe Rev. 90
Ausable Chasm	1		Y. M. C. A.
Baltimore, Md.	1		Y. M. C. A.
Bear Hunting in California	1		Kineto
Beauty Spots in U. S. and Canada	½		Kin. Rev. 16
Beside the Glimmer Glass	½	Mystic Lake, Mt. Rainier	Ed. Film
Black Feet and Flat Heads	1		Y. M. C. A.
Boston	1		Y. M. C. A.
Bull Thrower	½	Roundup in West	Ed. Film
Bushkill Falls, Pa.	½		Pathe Rev. 93
By Schooner to Skagway	1	Alaskan Coast	Ed. Film
California	½	Color	Pathe Rev. 23
California	½	Color	Pathe Rev. 31
California Dates	½		Pathe Rev. 29
California Grape Problem	½		Pathe Rev. 23
Central Plains	2	Regional; non-inflam. stand. film	Soc. Vis. Ed.
Chain Gang	1	Washington, Olympics	Ed. Film
Cleveland	1		Y. M. C. A.
Climbing Pike's Peak	1		Y. M. C. A.
Columbia River Highway	1		Y. M. C. A.
Cost of Carelessness	1	Forest fire	Prizma
Day with Carranza	1		Ed. Film
Denver	1		Y. M. C. A.
Deschutes Driftwood	1	Deschutes Canyon	Ed. Film
Detroit	1		Y. M. C. A.
Down in Dixie	½	Cumberland Mt. people	Kin. Rev. 36
Downtown New York	½		Pathe Rev. 85
Elklands	1	Shoshone River	Prizma (Repub.)
Eskimotion Picture	1	Northern Canada Eskimo	Ed. Film
Explorers	1	Glaciers and general scenery	Ed. Film
Fading Local Color	1	Texas and Arizona	Ed. Film
Family Trees	½	Totem poles and Elk Indians	Ed. Film
Film Hunters	1	Columbia Nat'l forest	Ed. Film
First Amer. Apart. House	½	Cliff Dwellers	Ed. Film
Florida to Louisiana	1	Auto trip	Ed. Film
From Blossoms to Brooms	½	California	Pathe Rev. 28
Garden of the Gods	1		Kin. Rev.
Geysers and Hot Springs	1	Yellowstone Park	Y. M. C. A.
Ghosts of Romance	1	California Spanish Missions	R.-Cole
Glacier National Park	1	Lakes, falls, etc.	Ed. Film
Glacier Park, Montana	1	Piegan Pass, Iceberg Lake	Prizma
Glacier Park, Montana	1	High trails	Prizma (Select)
Grand Canyon of Colorado	½	Bright Angel Trail	Kleine
Grand Canyon	1	Color	Prizma
Grand Canyon	1	Scenes in gorge	Repub.
Great Plains	1	Regional; non-inflam. stand. film	Soc. Vis. Ed.
Gypsies of the Arctic	1	Laplanders, reindeers, etc.	Ed. Film
Gypsy Scientists	1	Scenery and animals	Bray-Goldwyn
Hanging-Glacier Country	1	Isella Glacier	Ed. Film
Hans, Henry, and the Neophyte	1	Guides on Mount Hood	Ed. Film
Head of War Creek	1	Indian battlefields	Ed. Film
Heart of Mexico	1	Mexico City	Ed. Film
Hermit of Hood	½	Life of fire warden	Ed. Film
Hides and Go Seek	1	N. America, N. Canada	Ed. Film
Historic Monterey	½	California	Ed. Film
Historical and Architectural Mexico	1		Ed. Film
Hope of Adventure	1	Skagway—White Pass to the Yukon	Ed. Film
Hudson Bay Company's 250th Anniversary	20	Historic and scenic	Ed. Film
Hunting Ground of Hiawatha	½	Northwest of the U. S.	Kin. Rev.
Ice Harvest	½	Harvesting ice crop	Ed. Film
In and around Key West	1	Customs, cigar industry	Universal
In the Silver Country	1	Pachuca and mines	Ed. Film
Indian Village in Mexico	1	Church, manners, customs	Ed. Film
Infant Icebergs	½	Arctic Ocean	Ed. Film
It's a Great Life If—	1	North. Canada, winter	Ed. Film
Lake Champlain	1		Y. M. C. A.
Lake Chelan	1	Washington scenery	Realcraft
Land of the Bartlett Pear	½	So. Texas	Pathe Rev. 21
Land That Does Not Wiggle Much	1	Texas and New Mexico	Ed. Film
Land of Enchantment	1	Yosemite Valley	Ed. Film
Land of Living Past—Yosemite	½	California	Pathe Rev. 68
Land of Leatherstocking	½		Pathe Rev. 92
Last of the Seminoles	1	The Everglades	Prizma
Los Angeles	1		Y. M. C. A.
Lure of the Maine Coast	1		Carter
Manhattan Life	½	New York City	Kin. Rev. 24
Market Days and Festivals	1	Mexico	Ed. Film
Marimba Land	1	Guatemala	Prizma
May Days	1	Southern U. S.	Prizma
Mazamas and the Three Sisters	2	Trip of Mountain Club	Ed. Film
Mexico's Floating Gardens	½	Shallow lake drained	Ed. Film
Mexican Venice	1	Viga Canal, Mexico City	Ed. Film
Middle Atlantic States	2	Regional; non-inflam. stand. film	Soc. Vis. Ed.
Mile in the Sky	1		Y. M. C. A.
Minneapolis	1		Y. M. C. A.
Missions of California	1	Study of ruins	Ed. Film

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TITLE	REELS	DESCRIPTION	SOURCE
Modern Mexican Hacienda	1	Country home	Ed. Film
Mountains of the Clouds	1	Washington, Olympics	Ed. Film
Mountain That Was Gold	1	Washington Scenery	Realcraft
Mt. Hood	1		Y. M. C. A.
Mt. Lowe Ostrich Farm	1	California	Y. M. C. A.
Mt. Rainier National Park	1		Y. M. C. A.
Mt. Wilson, Roosevelt Dam	1		Y. M. C. A.
Mules and Gob Talk	1	Yellowstone Park	Ed. Film
My Adirondack Outing	½	Nature and geography	Kin. Rev.
Nature's Theatricals	½	Canyon of Colorado	Ed. Film
Necaxa, Power-House of Mexico	1	Mexico City hydro-elect. plant	Ed. Film
New England	2	Regional; non-inflam. stand. film	Soc. Vis. Ed.
New Orleans	1		Y. M. C. A.
New York, America's Gateway	½		Kin. Rev. 23
New York City by Elevated	1		Y. M. C. A.
New York City	1		Y. M. C. A.
New York to Florida	1	Auto trip	Ed. Film
Niagara Falls	1		Y. M. C. A.
Niagara, Mighty Thunderer	1	Color	Prizma
No Hope for the Drys	1	Canadian Rockies	Ed. Film
Norfolk, Va.	1		Y. M. C. A.
Old Faithful	1	Scenes in Yellowstone	Prizma
Old Mexico of Today	1	Mexico	Ford (Fed. Film)
One Peek Was Enough	1	A climb of Mt. Assinaboia	Ed. Film
Ottauquechee Valley	1	Vermont	Ed. Film
Our Egypt of the Southwest	1	Primitive customs	Ed. Film
Our National Parks	1	Scenery of Rainier Park	Ed. Film
Pacific Mountains and Lowlands	1	Regional; non-inflam. stand. film	Soc. Vis. Ed.
Panama	1	Gatun Locks	Kin. Rev. 44
Pear Trees in Oregon	1	Oregon	Pathe Rev. 10
Petrified Forests of Arizona	1		Prizma (Repub.)
Philadelphia, Pa.	1		Y. M. C. A.
Picturesque Industries of Mexico	1		Ed. Film
Pittsburgh, Pa.	1		Y. M. C. A.
Portland, Oregon	1		Y. M. C. A.
Primitive Life in Tennessee	½		Kin. Rev.
Pulque, Mexico's National Drink	1	Made from Manguay	Ed. Film
Quaint Provincetown	½	Life and customs	Kleine
Rainbow Bridge	1	Arizona natural bridge	Ed. Film
Red Trail's End	1	Taos Indians	Ed. Film
Rejuvenated Mexico	1	General scenes	Kineto
Restless Three	1	Pacific states	Ed. Film
Richmond, Va.	1		Y. M. C. A.
Rim of the World	½	Scenes in San Joaquin Valley	Ed. Film
Riverside Drive and Broadway	½	New York City	Pathe Rev. 84
Rocky Mountains	1	Regional; non-inflam. stand. film	Soc. Vis. Ed.
Roof of America	1	Continental Divide	Prizma
Salt of the Sea—San Mateo	½	California	Pathe Rev. 44
San Francisco	1		Y. M. C. A.
Santa Catalina Island	1		Y. M. C. A.
Seattle	1		Y. M. C. A.
Seeing Northern California	1		Kineto
Separate Trails	1	Mountain scenes	Ed. Film
Serene of Index	½	Lake on Mt. Index	Ed. Film
Sheep of Chelan	½	Grazing in Chelan forest	Ed. Film
Silver Trail Over the Mountains	1		Kin. Rev.
Snows of Many Years	1	Elliot Glacier	Ed. Film
Something to Worry About	1	Geysers, Yellowstone	Ed. Film
Song of the Paddle	½	Down Skagway River	Ed. Film

[NOTE: A continuation of this film list will appear in the December issue.—THE EDITOR.]

The term "conservative" no longer describes New England where practical progress is at stake

CHURCH FILMS *in* MASSACHUSETTS

Rev. Robert Grenville Armstrong
Pastor, First Congregational Church, Spencer, Mass.

MOTION pictures have come into the life of the church to stay. Pastors and people are realizing that because some people misuse a tremendous power for good is no reason why that power for good should be utterly put aside. There is less and less need for argument in favor of the use of the motion picture as a means of emphasizing religious truth. The "eye-gate" is a far easier way of reaching the mind than the "ear-gate." So I am not concerned about the question whether or not a church should use motion pictures.

There are, however, a number of questions of practical import that every man considering the use of motion pictures in his church must confront. Some of these I wish to answer, as they have been solved, in part at least, by our church.

What Equipment Shall We Choose?

The first question is of equipment: what kind of a machine to buy. The answer to that question depends very largely upon the use proposed for the machine. This church wanted a machine that could easily be moved from the main auditorium to the vestry, or put into an automobile and taken to neighboring towns for community service. Such a use barred us from a projector demanding a booth. But we wanted a machine that would give good, clear projection at a throw of either 30 feet or 80 feet. We found a machine that met our requirements in every way—clear in projection, compact, and efficient. The writer has had experience with both types of machine, and the machine now in use is, so far as projection is concerned, in every way as satisfactory to us as the other type of machine.

A big question confronting the user of motion pictures is that of film service. The standard-width machine has certainly a large advantage over the other type because of its wider range of films.

The portable machine that we use throws a picture of any size desired at any distance required. It is easily moved from place to place, can readily be placed in an ordinary automobile, is easily operated, and does not require a booth or a licensed operator. Our projector uses the safety-standard film, slightly narrower than the standard and made of a slow-burning substance. A new lamp recently developed for this machine gives almost perfect illumination.

Narrow-Width Films More Limited in Scope

There is the disadvantage of the limited range of subjects. Yet the range of material in the safety-standard film is steadily increasing. The live pastor will be on the lookout for every available source of supply of these films, and in so doing will find far more films available than was at first thought. For example, industrial companies of various kinds are using films more and more in their work. The Liberty Mutual Insurance Company has a splendid film entitled "The Hand of Fate." It is a "safety first" film used to teach a lesson to the force employes of the various concerns which carry this company's liability insurance. But the picture, containing no advertising at all, and being a clean-cut drama, offers a splendid lesson for a Sunday evening service. The Wickwire Spencer Steel Corporation has a long film describing in detail the product of its mills, from the raw ore at Buffalo to the finished wire in Worcester. It is an educational film of the finest type. Through the exchanges films may be secured covering almost every kind of industry. The General Electric Company issues one entitled "The Great Benefactor." It tells the story of the life of Edison. What better picture could be used to illustrate an evening sermon on "Roads That Lead to Success"?

Displaying Discretion

The writer always runs through the films he intends to use before they are shown to the public. By so doing he not only is sure that nothing objectionable will be shown, but he also has a clear idea how the picture is going to illustrate his theme.

Our expenses of operation are easily provided for by the offerings of the evening service. This church has practically met the total expense of the machine from such offerings. The machine becomes then a source of income, if one wants to look at it in that light. This church has found that the larger the attraction is, the larger is the offering, and the offering usually takes care of every added expense.

The Children's Hour

This church has the motion pictures for a Children's Hour on Saturday afternoons. In addition to films, stories are told and games are played. The pictures are chosen particularly with reference to the age of the children. "Snow White," "Puss in Boots," "Treasure Island," an Indian story, and usually an animated cartoon give an idea of the makeup of the motion-picture section of the program. Sometimes the stories are illustrated by slides secured from the Worcester Art Museum.

Motion pictures contribute to the programs of the other organizations of the church. The Men's League one evening had a public-health meeting. Two films dealing with different aspects of public-health work were shown, "Winning Her Way" and "The Priceless Gift of Health." Doctors of the community commented on the lessons of the films after they had been screened.

For the Sunday-Evening Service

The problem with many pastors, however, centers in the question of the Sunday-evening service. It is not so much a problem of whether to use the films or not, but rather how to arrange the program, how to adjust the screen; in a word, the mechanics of it all.

This church has the regular evening program from the start to the benediction; then the screen is quickly put into place and the pictures are shown. This gives a complete service to any person who does not care for the pictures. The question has been asked whether people do not come in just for the pictures then. That has not happened here. The organist plays during the showing of the pictures.

We solved the problem of the screen by making one out of beaver board, framing it, and backing it so that it would not warp. By painting it a flat white it served our purpose excellently. It can easily be handled and set in place in a couple of seconds at the close of the service. The screen could be made any size desired.

On Ingenuity

A certain amount of ingenuity must be used by the user of motion pictures. He must be able to adapt himself to various types of films. Some indication has already been given of the films used by this church. It is not at all necessary to have films that are distinctly religious. The film issued by the New York Central lines entitled "The Rule of Reason" gives a splendid opportunity for two sermons on "Carelessness." Such a film as "Les Miserables" gives an excellent chance for a series of character studies.

The Effect of the Distinctly Religious Picture

The writer had for a long time fought shy of the distinctly religious film, for he feared the possible effect. But at last he tried one on the life of Christ. It was not only not in the least objectionable; it far surpassed all expectation. It was beautifully filmed and well interpreted. "The Chosen Prince," giving the life of David, is a splendid example of the religious film. The "Life of Joseph" we found not quite so good.

Strange things will happen, no matter how carefully one plans his work. The printer of the church calendar conveyed a bit of humor when he announced in large type that the picture shown one evening would be "Holy Fire Water"! The picture in reality depicted the religious festival of "Holy Fire" at Jerusalem. And in the giving of "Judith of Bethulia" a laugh was raised when, just after Judith had cut off the head of Holofernes, the reel ended with the caption "The next part will follow immediately."

Lest We Misunderstand

The pastor who is looking for a *short cut* to a full church will not find it by the use of pictures. He will find that he must use just as much thought, just as much care, just as much prayer in the preparation for that service as for any other. But he will have a more effective service.

The writer does not believe that the church can or ought to compete with the local picture house, or try to drive it out of business; for if the house deserves to go out of business because of it rottenness, then let the civic pride of the community be appealed to and the thing cleaned up. But the writer does contend that the church can and ought to use the motion picture as a valuable means of getting across the great spiritual and moral lessons that it is the church's business to instil in the hearts of man.

A Textbook for the Non-Theatrical Exhibitor

FURTHER evidence that the user of non-theatrical motion pictures is deemed worthy of increased attention and assistance is contained in the appearance of "The Cinema Handbook," whose author is Austin C. Lescarboura, managing editor of the Scientific American. To quote from the book's preface: "Please do not misunderstand this work. It is not intended for the professional motion-picture man, for it must needs be too elementary for him. But it is intended for the non-theatrical worker who wishes to make use of motion pictures for pleasure or for profit. It is intended for the industrialist who wants to know the possibilities of the screen in his activities, and how to realize them. It is intended for the naturalist, traveler, explorer, microscopic worker, teacher, engineer, and others who aspire to seeing their work on the screen. It is intended for those who seek the highest form of entertainment for the club, church, school, community gathering, or home."

This veritable handbook—it is only 3½ inches by 5½ inches in size—covers comprehensively and capably the territory of the non-theatrical photographer, exhibitor, and owner. The first chapter deals with the principles of motion-picture apparatus. Chapter II describes the standard makes and types of motion-picture cameras, pointing out the advantages of each with the aim of assisting the reader in the selection of a camera adapted to his needs. (Every chapter carries illustrations of the subjects or equipment under discussion.) And then there are chapters on such topics as camera accessories; the operation and care of the camera; developing and printing the film; projectors; projection and care of the positive film; planning the amateur photoplay; special applications of motion pictures, etc.

Courses in Visual Instruction

THIS analysis of typical courses in visual instruction should be doubly valuable: It gives definite assistance to the educator who is preparing similar courses for his own curriculum, and it confuses the arguments of the uninformed individuals who consider visual education as disguised propaganda for motion pictures. The first two courses cited are conducted by Edwin L. Reeder at the Detroit Teachers' College.

Course EC-39 is in elementary visual education. Part I deals with the mechanics of visual education, covering motion pictures, slides, and stereographs. Under motion pictures are studied underlying principles of projection; principles governing threading of all projectors; practice in running projectors, including lamp adjustment, framing, focusing, adjustment of speed, what to do if film break occurs, etc.; and rewinding, patching, and inspecting films. Under slides are discussed the manufacture and cost; and on stereographs the securing of the three-dimension effect is taken up.

Part II of the course undertakes the methods of visual education. Here are discussed motion pictures as an introduction to subject-matter and as a conclusion to class study; how to place with the children the selection and presentation of lantern slides, and the effects of this method in the development of initiative and purpose; the stereograph as a means to teach children to study and to enable them to do better slide work, and methods of class management of stereoscopes; and the correlation of still and moving pictures.

Course EC-40 handles advanced work in visual education. This course has four parts: Part I, reading and class discussion on the aims and purposes of visual education; Part II, a survey of method in visual education; Part III, analysis of a good motion picture, with reference to titles and to selection and arrangement of scenes; and Part IV, the particular value of visual aids in geography, history, literature, nature study, and general science. In both courses films, slides, and stereographs are used to make the course definite and concrete.

Another set of courses in visual instruction is found at the University of Missouri, and conducted by J. V. Ankeney, associate professor of visual instruction. Among these courses are E-152, an advanced and detailed study of the film projector and of its installation operation, and care in the schoolroom; E-130, elementary principles of photography and slidemaking for teachers and potential supervisors of visual education; E-230, a study of methods employed in city and state visual-instruction libraries, touching upon storage cabinets, shipping boxes, cataloguing, records, etc.; E-123, an advanced course treating of special problems in the construction of visual aids for particular needs; E-236, an advanced course for the evaluation of visual aids and the testing of various methods, with a view to developing special methods; and E-117, a course giving practice in the design, construction, and use of visual aids, emphasis being placed on charts, slides, and motion pictures.

Leaders in *Visualization*

These brief biographical sketches are appearing in order that you may enjoy a more intimate acquaintance with the men who have achieved some degree of national fame for their accomplishments with visual aids. The series will include representatives of all fields within the scope of visual instruction—religious, educational, social, etc. No definite sequence has been followed

Rev. Roy L. Smith

ONE of the elements of strength in American life is that youth as well as maturity has its full opportunity to help in the molding of public opinion. Not infrequently some young man, by the force of his ideas, rises to a position of importance in a great movement.

In an increasing way Rev. Roy L. Smith, pastor of Simpson Methodist Church, Minneapolis, is achieving prominence in the field of visual instruction as applied to religious work. Although not yet 35, he is widely known in church circles for his writings and his successful experiments in church methods. One of Mr. Smith's volumes is the official textbook on social service for Methodist young people.

Mr. Smith's first pastorate was the Methodist church of Cimarron, Kansas. Later he moved to Chicago to take post-graduate courses at Northwestern University, and in Mr. Smith's second year here he was invited to become assistant to the late Dr. Frank W. Gunsaulus at Central Church. In 1915 the young pastor was assigned to the pastorate of the St. Paul Methodist Church, Chicago, and it was during his service in this great downtown religious center that he first enlisted the aid of motion pictures. In 1919 Mr. Smith left his Chicago pastorate to assume his present position. He directs a church of nearly 1,200 members, has served on various civic commissions, and lectures widely through the Middle West, his speaking engagements for 1920 having numbered about 600.

In 1919, his initial year at Simpson, Mr. Smith installed the first motion-picture system to be used in any Protestant church in Minneapolis. It is interesting to note that at present motion pictures are a feature of more than 20 Minneapolis churches. Mr. Smith's latest experiment at Simpson has been the introduction of films in the educational program of the Sunday school.

Mr. Smith handles his motion-picture data in highly systematized fashion. His office files contain hundreds of newspaper clippings and other references dealing with moving pictures in the church. The Simpson church weekly paper, telling of many methods successfully used in religious work, has an extensive mailing list, both in and outside of Minneapolis.

This prominent pastor is a contributing editor of the Northwestern Christian Advocate, an official publication of the Methodist Church, and is also a contributing editor of MOVING PICTURE AGE. Mr. Smith's recent notable series of articles on motion pictures, running in the latter magazine—the final installment of the series appearing in the April issue—is shortly to be published in book form by the Methodist Book Concern.

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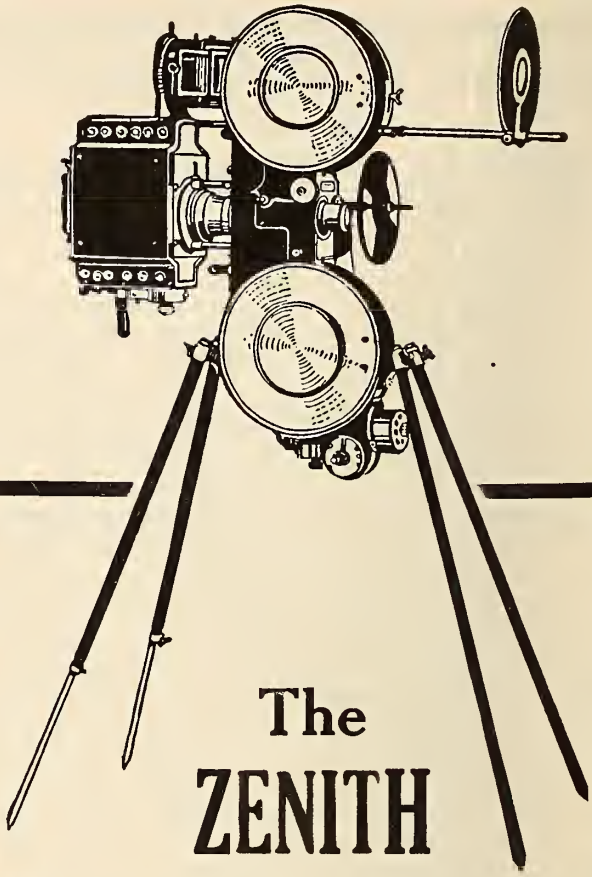

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VISUAL PROBLEMS

J. V. Ankeney

Associate Professor of Visual Education, University of Missouri

In a previous article I have pointed out that there are at least five problems which confront the visual educator today. Problem A is the establishment of the place of each of the great groups of objective materials: (1) objects and processes in their natural settings; (2) objects and processes taken out of their natural settings or preserved; and (3) representations of objects and processes by means of slides, charts, films, stereographs, posters, graphs, etc.—in the teaching process as well as in the establishment of the relative values of the media of representation in group 3.

Personally, I believe that no good teacher will fail to make every possible use of each of these groups. And let me add further that she will not use any particular method to the exclusion of all others; that is, she will not use the objective or visual method to the exclusion of other methods. She will be anxious to appeal not only through the eye, but through the greatest possible number of senses.

The Problem of Method

There will be a place for the textbook, for written work, for hand work, for study, and for discussion. There will be problem-solving with good hard reasoning. If we, therefore, wish to see the intelligent use of visual aids, we must recognize that one of the biggest problems the visual educator has to face today is that of *method*. Too many teachers conduct excursion lessons that have no plan or purpose. The class is not prepared beforehand for the excursion or observation lesson. Perhaps the teacher has not gone over the ground or has not seen the animal or object to be visited and studied. The plan and purpose of the lesson are not definitely worked out by pupil and teacher previously. There is a lack of systematic, careful procedure and study while on the ground, due to lack of purpose, lack of plan, lack of organization, and lack of definite problems to be solved, and for which the pupil knows he is to be held accountable. On the return to the school and home too many teachers fail to follow up and make definite use of the lesson. Much of the knowledge gained may possibly require organization. Comparisons may have to be made, values weighed, etc., on the retrun to the classroom. If the class has been taught to use the kodak effectively, prints, lantern slides, or reflected images will be available for reference. Lack of correct method determines whether an object lesson in the form of an excursion shall be a lesson or a pleasure trip. The same situation prevails when using preserved materials as well as when using lantern slides, charts, motion-picture films, etc.

Applying the Visual Aids

One teacher says, "Children, we have a film on poultry. We will go now to the auditorium to see it." The entire school gathers in the auditorium and the film is run; the teacher may casually refer to it afterward, or may not. Obviously the greatest good cannot be obtained from a film by this method, or lack of it. This same teacher gets a set of slides and *shows* them to her class in much the same way as the film was presented. Certainly there is a better way. Usually there is not the problem of using the film alone, or slides alone, but the problem of using one or more of the visual aids in conjunction with and as a part of the teaching process. Visual aids may legitimately be used (a) as part of the class exercise, (b) as part of the summary, (c) in making the assignment, (d) in the supervised-study period, (e) in home study, (f) as part of the review, or (g) in the introduction to the lesson. Not always will the teacher use them—more often the pupil. There will be wall maps, desk maps, charts, blackboards, graphs, pictures, slides and motion pictures, models, etc.—not all in one lesson, of course; but the teacher will have a use for all of them at different times during the year.

Our second problem, therefore, problem B, is that of method: *Just what is the best method or methods of using these materials for teaching purposes?*

This problem of method is a very vital one if the maximum possible returns are to be obtained. Granting that this is true, there is at once the need of careful training to acquaint teachers with the various media of visual presentation, with the possibilities for use of these visual aids for instructional purposes, and to give actual training in their use. Starting with the University of Minnesota, in 1918, we now have a number of universities and colleges offering courses in visual methods. Several city school systems have supervisors of visual education, a part of whose duties it is to direct the methods of the use of visual aids. This is all good and necessary work. There should be more of it.

Methods Must Be Developed

As in the beginning of any science, not a great deal is known about methods of using visual aids. Some teachers have been using them for a number of years in connection with teaching work and have developed successful methods of their use. These methods they are able to pass on to others. An accumulation and tabulation of the best methods of the most successful users of visual aids would be a very valuable contribution at the present time. The departments of visual education referred to above, together with others, will from time to time develop experimentally, under proper control, a body of information that will enable us to discard some of the erroneous methods acquired through trial and to substitute others in their places, and often to confirm and substantiate our faith in a given method or methods. The interested, progressive teacher will be alert to new methods and devices for making this new work more effective, and will herself try out various plans that suggest themselves.

Our second problem, problem B—method in visual education—will be solved (1) by accumulation of the experiences of the most successful teachers; (2) by subjecting these and other methods to careful tests under proper control; (3) by bringing to bear facts that have been established or will be established by the research of the psychologist.

National Academy of Visual Instruction

(*Continued from page 13*)

Indiana—Mr. Hugh W. Norman, Bureau of Visual Instruction, University of Indiana, Bloomington.
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Missouri—Professor J. V. Ankeney, Department of Visual Education, University of Missouri, Columbia.
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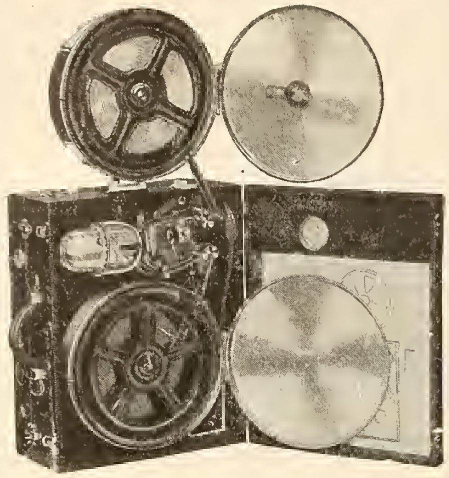

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Missouri Teachers' Convention

AT the session of the Missouri State Teachers' Association, to convene at St. Louis in November, an extensive program on visual instruction has been planned. The speakers and their topics are:

> "What is Visual Instruction and Its Outlook?" Associate Professor J. V. Ankeney, University of Missouri; "Visual Instruction in the St. Louis Schools," Assistant Superintendent of Schools C. C. Rathman, St. Louis; "Visual Education in the Kansas City Schools," Rupert Peters, Superintendent of Visual Education, Kansas City.

Professor C. H. Williams, University of Missouri, is to talk briefly on "Visual Education Service from the State University," and other subjects to be discussed in the five-minute way are "Visual Education in a Town High School" and "How We Secured Our Equipment." Demonstrations of visual aids and an exhibit of the materials of visual instruction are to be conducted.

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HIGHLIGHTS

Films Reviewed by the Editor

INDUSTRIALS

IN pursuance of the industrial-film discussion appearing in the October issue of Moving Picture Age, I am briefly reviewing a number of industrials that I consider appropriate for and interesting in the non-theatrical exhibition. Every responsible industrial-film producer in my records has been offered this opportunity for the examination of his product and the review of the films I consider suitable for non-theatrical purposes. I make no apologies for variance in the number of films reviewed for the various producers, nor for the fact that some producers fail to have their product listed. Special efforts of certain producers to screen for me a large number of their productions; the failure of certain films to measure up to non-theatrical standards as to interest and minimized advertising; the unwillingness of the producer outside Chicago to undergo the trouble and expense of forwarding his product to me—obviously all of these factors will influence the amount and sources of the material furnished you here. Suffice it to say that I shall gladly consider every industrial film that comes to my hand.

"Threads of Romance" is a one-reel production portraying the manufacture of lace. The pictures goes into history to show the role lace has played in the lives of famous women, and then, with the assistance of a simple narrative, is shown the production of beautiful designs in lace at the Zion Lace Industries. The film is entirely clean, and there is absolutely no direct advertising. The indirect advertising contained in the picture would deliver its message only to those familiar with Chicago—several glimpses of a well-known department store. The producer is the Rotnacker Film Manufacturing Company.

Here is a film on electricity: "Jupiter's Thunderbolts." Franklin is shown, with his kite experiment; Galvani, with his experiments on frogs' legs; Volta, with his battery; and so on until we are brought down to the modern electric battery and its manufacture, photographed in very minute detail. Two glimpses of a "W" trademark, and a flash of the sign "Willard Battery" over the entrance to the garage, constitute the total advertising in this film, and it is both clean and enjoyable. Atlas Educational Film Company produced this and the next three films.

The famous Wisconsin Dells were the setting for a large part of "The Spirit of the Birch," a production tracing modes of transportation for the baby from the time of the papoose-carrier to the present age of the heavily upholstered and perfectly appointed "infant pullman." The construction of the modern baby carriage is then shown in its various phases. I recall seeing the trademark on the baby carriages three separate times, but at such a distance that on the third occasion I asked the operator what the name was; there is no other advertising in this industrial. The winter scenes at the Dells are very enjoyable, as is the entire picture.

"Suds" may be objected to by some because early in the picture we see man and woman arrayed in the rather abbreviated attire of primitive days; but the scene is only momentary, and is much milder than film interpretations of the Creation that I have seen on church screens. The earliest methods of washing clothes are portrayed—including the amusing example of an oldentime scrubbing-board made to order—until we reach the crux of the subject, which is the production and value of an electric washing-machine. A little narrative is woven through the picture, and one brief flash of a nameplate is the total amount of advertising.

This production, only half a reel in length, differs in many respects from the other industries reviewed in the November issue. Entitled "The Sixth Sense," it discusses the housewife's problem regarding a good test for baking-powder. The five senses are represented by animated dolls—trick photography, you know, and rather good work—and the sixth doll is the Calumet Kid. There is considerable direct advertising in this film; much of the time a can of the product itself stands on the table before us with the label outward. However, the perambulations of the animated dolls are so amusing, both for children and adults, that I would consider this film a distinct adjunct to the non-theatrical program, regardless of the advertising.

The STORY *of* JOSEPH

IN the six-reel film "Joseph and His Brethren" will be found a very capable presentation of Joseph's life. The Bible narrative is followed closely in the film version. In general the portrayals are accurate, only one slight error being noted throughout the production; and considerable credit should be given for the excellent scenic effects of the picture. The subtitles are not directly from the Bible, but appear to be translations (the picture was produced abroad); but they carry out satisfactorily the spirit of the biblical lines. I consider this picture very appropriate in making these biblical incidents of real interest to the Sunday school, and as a picture that should be enjoyed by an adult audience as well.

Distribution on this film is controlled by Ira L. Hicks & Co., Inc., 804 South Wabash Avenue, Chicago.

With LINCOLN AGAIN

THE SEVENTH and eighth episodes of "A Son of Democracy" are entitled "Native State" and "Down the River." In this fourth review dealing with the notable series it should not be necessary to re-express my pleasure in what I deem one of the finest examples of non-theatrical material yet produced, and my hope that future productions in our field shall have as appropriate subject-matter and as adequate power of visual expression.

Finding the death sign

"Native State" concerns a phase of the Civil War: the confiscation of the homes of Washington citizens who showed pro-Confederate tendencies. President Lincoln is riding through the streets of the capital when he observes a squad of soldiers evicting a family from its home. Investigation shows that the action is pursuant to an order from the Secretary of War; but, after discovering that the man thus made homeless is blind and is a grandson of the pioneer Daniel Boone, President Lincoln sends a mandatory note to Secretary of War Stanton by the officer in charge of the eviction squad. The blind gentleman, who had been hot in his anger against the President for allowing the act, is readily soothed by the sympathetic attention and kind words of the stranger.

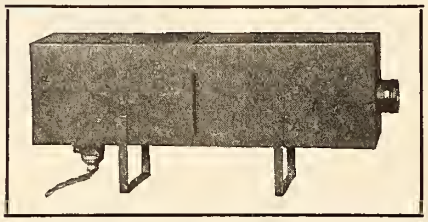
Then Lincoln narrates an experience of his grandfather's, and the film cuts back to the days of the hardy pioneers. Lincoln's grandfather was a Kentucky neighbor of and cousin of Daniel Boone in those times when Indian attacks were such common occurrences. One day little Tom Lincoln was sent out with his father's lunch, for the father was felling trees some distance away; and the lad's tiny sister, Dot, trails along until she overtakes Tom, who has stopped to test the power of his slingshot against the chipmunks. The children take the wrong path and soon are lost in the vicinity of an Indian encampment. Fawn, an Indian princess, comes upon them, but her desire to protect them from the men of the tribe is thwarted by a warrior who discovers her with the children. Fastening Dot's little white cap to a tree with an arrow—the Indian sign of death—the warrior drags the children away.

Meanwhile the children have been missed at home, and Daniel Boone collects a searching party to scour the woods. The father is notified and while he is frantically hunting for the wanderers he finds the fatal sign—the child's pierced cap. But the catastrophe is not to be. While the children's captor was disputing with another warrior as to the captives' fate, Fawn had hurried them into the depths of the forest, and here they are found by the searching party.

After relating the story the President assures his listener that he will not be forced to leave his home; but the old gentleman does not know until later that his helpful friend was President Lincoln himself. This incident, while perhaps not in accordance with modern American principles regarding mercy in military exigencies, serves to emphasize the human qualities for which Lincoln will be famous and loved when others who followed the rules and regulations are forgotten.

"Down the River" depicts a series of incidents experienced by Lincoln as a young raftsman on the Mississippi River. In those times river bands operated for the purpose of abducting free negroes and selling them into slavery, and the situation is brought home forcibly to young Abe when a negress from his town is spirited away. His conflicts with the slavers on the river, which led to the resolution only achieved when the Emancipation Proclamation was issued,

SPENCER HOME DELINEASCOPE



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Along the Moonbeam Trail

2 REELS

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PTERODACTYL
THE STEGOSAURUS
THE TRACHODON AND
OTHER PREHISTORIC
MONSTERS

A WONDER PICTURE
FOR CHILDHOOD
FASCINATING FOR ADULTS
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INSTRUCTIVE
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DEATH STRUGGLE FOR
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BEL

804-806 S. Wabash Ave. CHICAGO, ILLINOIS

provided both interesting and amusing action. The setting for the picture's "business"—two small, crude rafts on the broad Mississippi—is sufficiently novel for any audience, and this episode, as well as "Native State," proved as pleasurable as it was clean.

"A Son of Democracy" is distributed, by episodes or in its entirety, by Community Motion Picture Service, 734 South Wabash Avenue, Chicago. This concern has branches in all principal cities of the country.

PTERODACTYLEAN

THE film here reviewed, "Along the Moonbeam Trail," is one of the most unusual novelty films ever brought to my attention. I will venture no estimate as to the fidelity of the animal portraitures to what prehistoric data has been uncovered; but the fact that Raymond L. Ditmars, curator of the New York Zoological Park, has praised this film would indicate that the picture has a degree of scientific significance.

Two small boys, Bill and Bob, are out camping with their uncle, and before turning in for the night he tells them of Mab, queen of the fairies. Then Queen Mab reappears in the boys' dreams, and it is the tale of the adventures she affords the three campers that constitutes the main part of this film.

Asked to name his greatest wish, Bill replies: "A magic aeroplane in which we could fly to the moon." Queen Mab points to an open spot beyond the woods—and the plane stands there in readiness for the trip!

En route, the plane (portrayed in flight with some unusually convincing trick photography) passes the moon and the Witch on the Broomstick and the Seven Sisters, but finally the trio make a forced landing on account of the pterodactyl that is threatening them. They seek shelter in a cave, but unknowingly they have selected a district overrun with dinosaurs and other enormous prehistoric animals. Two of these great creatures engage in mortal combat close to the cave until one has killed the other. Other of the prehistorics menace the three adventurers hiding in the cave; but when Bob accidentally rubs the magic ring Queen Mab had given him, she appears before them—and just at the moment the rising sun strikes in upon the trio of campers and they awake from their realistic dream.

The reproduction of the creatures of the dim ages is a remarkably fine piece of work, and the animation of these cumbersome animals so that they move with the deliberate and yet steady progress of huge creatures has resulted in a product rarely achieved—a trick picture that is sincere.

This two-reel novelty feature was screened for me by the Lea-Bel Company, 806 South Wabash Avenue, Chicago.

FINE ENTERTAINMENT

HOW about a hasty trip to Indiana, while I give you a word or two concerning "A Hoosier Romance," the film version of James Whitcomb Riley's poem, "Squire Hawkins's Story"?

Patience Thompson fully lived up to her name, what with a sick mother and an irascible sire; but her troubles seemed unbearable when her mother passed on. Tom, who helped the elder Thompson, was a solace to her in the days of grief, as were the corpulent, irrepressible Squire Hawkins and his wife, who is of similarly liberal proportions.

Patience' father had her future so carefully laid out—oh, yes! Rich bachelors and widowers were to be had, although none too frequent, so the first golden opportunity that presented himself was to be fondled skillfully and annexed promptly. But Patience and Tom had been heightening their mutual interest at a most unreasonable pace, and the girl had her own ideas as to who should preside over her connubial fireside. However, Tom is a better haypitcher than a phrasemaker, to put it tamely, and his halting plea for the parental blessing so irritates the father and so upsets his plans that he ejects the boy from the place.

Enter the rich victim, as sorry a specimen of male as could be found in any of the exclusive clubs whose master-key is wealth. With trembling knees and ashen countenance he calls upon the helpless Patience, and the bargain is arranged by the relentless Thompson, who sees himself provided with unlimited means as part of the "sale."

The faithful Tom arrives in town several days before the wedding is to occur, and the squire and spouse narrate the complete tale, not neglecting Patience' rebellious spirit. And thereupon the squire and Tom go into secret conclave, the result of it, if their actions could be depended on, being highly satisfactory.

The wedding-night comes—and this is an excellent chance for me to go before I have spoiled the story by narrating its choicest section. Let it be enough to say that the difficulty is solved in a way entirely unexpected, and that your audience will go home satisfied and chuckling.

The film that provokes laughter from me ought to carry some degree of sparkle for the individual not in hourly contact with motion pictures, and I am frank to state that I found more genuine fun in the five reels of "A Hoosier Romance" than in any non-theatrical film I have yet seen. Its humor is of a wholesome, hearty nature quite different from the so-called humor of most recent comedies and comedy dramas.

Colleen Moore as Patience Thompson is an attractive, vivacious, yet sincere character, and Thomas Jefferson is a most convincing father. Frank Craven plays the wealthy suitor in painfully ludicrous fashion. There is not an objectionable feature in the picture. Subtitles are taken directly from Mr. Riley's poem, and if I mistake me not the screening of this film will stimulate many to re-readings or first readings of Riley's "Squire Hawkins's Story."

University Cinema Service, Inc., 806 South Wabash Avenue, Chicago, screened this film for me.

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APPROVED FILMS *and* THEIR SOURCES

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(See addresses of exchanges below)

FAMILY FILMS

Recommended for Young People and Adults

The Blot.* Reels, 7. Producer, Lois Weber Productions; exchange, F. B. Warren Corp. Remarks: In part 3, cut subtitles, referring to "pint or quart pockets" and "working-girl flame," and cut scenes of drinking. The family of a poorly-paid professor proudly struggles with poverty. The courage and fortitude of the girl win the admiration and devotion of a spoiled college boy of wealthy parentage, resulting in his own reformation and an increase in the professor's salary. A dramatic argument in favor of better pay for teachers and ministers.

The Wolf and the Crane.* Reel, 2/3. Producer, Fables Pictures, Inc.; exchange, Pathe. Remarks: A comedy-cartoon adaptation of Aesop's Fable by the same name.

Kineto Review, No. 27.* Reel, 1. Producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Romance-scenic. Legend of an Indian who is banished from his tribe because he turns his face from danger. He hopes to be reinstated when he bears home with him as a trophy the pelt of Wolf, Killer of the Gods. A storm has destroyed his entire tribe during his absence, however, and he wanders forever in search of his lost people.

Afraid of His Wife.* Reel, 1. Producer and exchange, Ed. Films Corp. of Amer. Remarks: Gayety comedy. Thoughtless remarks of bridegroom's friends make him afraid of his wife, resulting in comedy situations.

Snooky's Twin Troubles.* Reels, 2. Producer, C. L. Chester; exchange, Fed. Film Exchanges of America. Remarks: In part one, cut scene of tramp stealing sausages, and scene where Snooky fails to return the money. Is story of Snooky, the trained orang-outang, taking the part of hired man on the farm, in which he drinks from tumbler, picks teeth with toothpick, lights and smokes a pipe, pulls off his shirt, breaks and sucks eggs, eats popcorn out of a bag, ties knot in a rope, etc.

Go Straight.* Reels, 5. Producer and exchange, Universal. Remarks: In Reels 1 and 2, cut views of minister smoking a pipe. In Reel 4, cut scene of man drinking from bottle. In Reel 5, cut scene of death struggle. Pictures the triumph of a virile clergyman in his struggle for Christian principles against a politician in a mountain community.

Beyond. Reels, 5. Producer, Lasky; exchange, Famous Players-Lasky. Remarks: Ethel Clayton. Story of daughter who leaves husband and home in obedience to vision of deceased mother, who urges her to go to her brother's aid. Shipwrecked on a deserted island, the wife finally returns to find husband married to another. Husband loses second wife by death and the true husband and wife are reunited. A story of deep love and strong devotion to duty.

The Barricade.* Reels, 6. Producer and exchange, Robertson-Cole. Remarks: Story by William Christy Cabanne, "A Page from Life." In Reel 4, cut all suggestion of doctor advising old man to go to the Follies. A Jew becomes foster parent to his Irish partner's orphaned child. The boy finally marries a wealthy girl whose false pride brings unhappiness to all. The right spirit finally prevails.

A Pair of Sexes.* Reels, 2. Producer and exchange, Educational Films Corp. of America. Remarks: Neal Burns, Christie comedy. Cut subtitle containing "Shut up." Husband, after an absence of nearly a year, receives note from wife indicating a "wonderful surprise," meaning the new apartment into which she has just moved. Husband returns to old apartment and discovers twin babies of the new occupants. Thinking they are his own, he takes one baby basket under each arm and hastens downtown to show them to his business associate. A great celebration follows, which, however, is finally broken up by the father of the twins, who has, through many difficulties, traced them.

Clay Dollars.* Reels, 5. Producer and exchange, Selznick. Remarks: Eugene O'Brien. In part two, cut scenes and subtitles relative to man causing dying man to sign a document deeding his land away. In part four, cut subtitle "You are a durn liar." In part five, cut subtitle "You're stung. There's no such company," eliminating suggestion of intentional deception on the part of the hero. Young man comes to country town to claim his inheritance and finds that it has been exchanged for swamp land. In testing the clay he excites the greed of the original owner of the swamp land, who finally trades back the farm to its rightful owner.

From the Ground Up.* Reels, 5. Producer and exchange, Goldwyn. Remarks: Tom Moore. In part one, cut sub-title "Whatin Hellsa Matter?" Story by Rupert Hughes. Young Irishman, with an ever-ready smile and a likeable disposition, works his way on the ladder of success from the ground up. Comedy.

Every Man's Price.* Reels, 5. Producer, Burton King Productions; exchange, J. W. Film Corporation. Remarks: In part three, cut all suggestion of blackmail. Young district attorney whose motto is "Hew to the line, let the chips fall where they may," takes up the fight to lower price of foodstuffs. He learns that the father of his fiancee is holding the foodstuffs in the warehouses. At the risk of losing his sweetheart, the governorship of the state, and all his future success, the young man continues his fight. He stands some severe tests of character and finally wins.

Rip Van Winkle.* Reels, 6. Producer, Ward Lascelle; exchange, Pathe. Remarks: W. W. Hodkinson Production—Thomas Jefferson (son of Joseph Jefferson). Picturization of Washington Irving's story by the same name. In part one, cut scenes and subtitle relative to marking more on Rip's score of indebtedness than he owed. In part two, cut scenes and subtitles indicating deception in reading document.

JUVENILE FILMS

Recommended for Children Under 12 Years of Age

Kineto Review. No. 27. See notes above.

The Bell of Atri.* Reel, 1. Producer, E. Motion Picture Bureau; exchange, Nat. Non-Theat. Motion Pictures, Inc. Remarks: Massachusetts Humane Education Society, Angell Memorial Animal Hospital, Dr. Francis H. Rowley, bust of Longfellow, inn where Longfellow met his friends and told many of his tales. Subtitles are words of Longfellow's poem by the same name. Horse which has been ill-treated rings bell in market place, thus summoning townsmen, who call the cruel owner of the horse to justice and bring about the owner's reformation.

Fantasma.* Reels, 4. Producer, Edison; exchange, Nat. Non-Theat. Motion Pictures, Inc., and Eskay-Harris. Remarks: In part one, cut all scenes of cave of skulls and all scenes relating to the devil and his helpers. In part two, cut scenes of the Land of Storks. In part four, cut all scenes relative to chopping off Pico's head, grimace and all scenes where Pico runs sword through body of Satan's helper; also scenes where swordfish does the same. Forces of darkness steal the sweetheart of the Prince. Fantasma creates Pico to aid in the search. Satan and his followers are vanquished and the Princess is restored to her lover.

RELIGIOUS FILMS

I and the Mountains.* Reel, 1. Producer, Robertson-Cole; exchange, National Non-Theatrical Motion Pictures, Inc. Remarks: Adventure-scenic. A venture in self-education. Book learning not sufficient; young man goes forth into nature to catch true spirit of mountain, forest and stream, majesty of trees, tumbling, turbulent flood, fir tree two inches tall, pathway to knowledge steep and stony, cavern in snow, hermit cabin, "little old man of the mountain," "there's no high knowledge without faith," "fill full your soul with God's great pictures," new meanings for power, wisdom and peace.

INDUSTRIAL FILMS

Romance of Irrigation.* Reel, 1. Edited and released by Community Motion Picture Service. Remarks: Cactus, barren hills, arid land, U. S. Reclamation Service, Shoshone Irrigation

Project, clearing the land of brush, tractor, plow, methods of controlling the water as it inundates a field, (a) flooding, (b) sending the water through ditches.

Bridges of New York.* Reel, 1. Producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Manhattan Bridge, Williamsburg Bridge, cost and order of construction of Queensboro Bridge and scenes in vicinity.

The World's Greatest Copper Mine.* Reels, 2. Producer, Clune Film Producing Co.; exchange, Community Motion Picture Service. Remarks: Old methods of prospecting, transporting by mules; modern prospecting, cuttings, drills, underground sawmills, stope, drill-sharpening machine, drifts, panoramic view of surface cave-in, chute tappers, from three to five doors control flow of ore, "grizzlies," carriers, tipple, loading, underground bridge, elevators, rat-trap trains, turbines, blowing engines, spray pond, hoisting machine, crushing plant, endless-belt carrier, flotation process of extracting copper, precipitation plant, slag, matte, cranes, cakes of copper.

Big Scenes from Little Industries.* Reel, 1. Producer, Metro; exchange, Community Motion Picture Service. Remarks: Asheville, N. C., pottery-making, grinding the clay, clay rotates while potter shapes it into vase, drying shed, kiln, firing the kiln, drawing pottery from smoking hot oven; workshops of America, making a steering knuckle, making the die, infinitesimal accuracy required, profiling machine, babbitt-metal casting, making measurements, complete steering knuckle can now be forged in one heat and one die.

Picturesque Industries of Mexico.* Reel, 1. Producer, Educational Films Corp. of America; exchange, Community Motion Picture Service. Remarks: Flyfishers, flies sold for fish and bird food, ordinary flies caught in seins, Lake Texcoco, fly eggs considered a delicacy, tassels laid in water, upon which flies lay their eggs, egg-laden tassels, eggs dried in sun and rubbed off tassels, eating fly eggs a la Texcoco; making adobe bricks, mixing, molding, drying; making Mexican sandals, all done by hand, sandal-maker at work, wire, pig-skin thongs; Mexican feather work, applying soft wax, tracing design.

Charles Urban's Movie Chat, No. 61.* Reel, 1. Producer, Kineto Co. of America; exchange, State Rights. Remarks: Jerusalem in pre-war days, mixed population, customs, types, Christmas day, Catholic procession, Greek priests, French and British military; replacing mercantile ships, views of shipyard, building a ship, filling wall space with concrete, laying the floor, concrete bulkheads in hold, steam winch, concrete "knees," painting, launching; millions of geese raised annually sent to British market, geese on the lake, plucking, marketing; typical street scene in Java, native industries, cocoa seeds, shelling the seeds, native fishermen with nets; crater of Bromo; gorilla, orang-outang baby, chimpanzee and gorilla.

Kineto Review, No. 175.* Reel, 1. Producer, Kineto Co. of America; exchange, National. Remarks: Cut scene of nude baby. New York City's water supply, water drawn from large bodies of water, 615,000,000 gallons a day, Croton water-shed, Catskills, Kensico reservoir and its environs, aerating the water, mounted police guards, valves housed in stone buildings, Croton dam, Croton aqueduct, part of contents empty into Central Park reservoir; uses of water, boating, toy-boat sailing, fountains, watering horses, automobiles, in kitchen, sprinkling the streets, fighting fires, ice, spraying trees, children's spray, indoor pools.

Kineto Review, No. 176.* Reel, 1. Producer, Kineto Co. of America; exchange, National. Remarks: The Melting Pot—Lower East Side of New York City. Ghetto. Perambulating shops, shoes, ladies' apparel, brooms, fruit, enamel-ware, cut glass, pickles and pretzels, Turkish sherbet, "sweet mickies" (baked in out-of-doors oven), keen competition in this out-of-

(*Continued on page 33*)

Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical-film directory, which every subscriber has, pages 12 to 19, inclusive.

Commonwealth Film Corp.,
729 Seventh Avenue, New York City

Community Motion Picture Service,
46 West 24th St., New York City

Educational Film Corp. of America,
729 Seventh Avenue, New York City

Famous Players-Lasky Corp.,
485 Fifth Avenue, New York City

Federated Film Exchange of America,
806 South Wabash Avenue, Chicago

Goldwyn Pictures Corp.,
469 Fifth Avenue, New York City

Charles F. Herm,
220 West 42nd St., New York City

J. W. Film Corp.,
....

Kineto Company of America,
71 West 23d St., New York City

National Exchanges, Inc.,
398 Fifth Ave., New York City

National Non-Theatrical Motion Pictures, Inc.,
232 West 38th St., New York City

Pathè, Inc.,
35 West 45th St., New York City

Prizma, Inc.,
71 West 23d St., New York City

Robertson-Cole Distributing Corp.,
1600 Broadway, New York City

Selznick Pictures Corp.,
729 Seventh Ave., New York City

States Rights,
(Write to Producer)

Universal Film Exchange, Inc.,
1600 Broadway, New York City

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GOSSIP-GATHERING *on* FILM BOULEVARD

FILMS showing Baltimore's harbor and railroad facilities will be screened by William H. Claire, president of the Foreign Trade Club of Baltimore, during his trade pilgrimage to the Far East. The Hawaiian Islands, Japan, China, the Philippine Islands, the Federated Malay States, and the Dutch East Indies are included in his itinerary. In the motion pictures, which were produced by the Lewy Studios of Baltimore, special care was taken to show detailed views of Baltimore's railroad terminals, open and closed pier space, and docking facilities.

The Lewy Studios have also compiled a film record of scenes in the life and at the funeral of Cardinal Gibbons. Theodore Roosevelt, Admiral Benson, and former Secretary of the Navy Daniels are shown with Cardinal Gibbons in this one-reel biographical film.

* * * * * * * * *

The Rothacker Film Manufacturing Company has recently produced "A Dollar Saved Is a Dollar Earned," a one-reel industrial showing how the coal bill may be reduced by the proper insulation of boiler and pipes, and also a two-reel film portraying the construction and ability of the United States Truck.

* * * * * * * * *

Paul Goldman, of the Paul Goldman Company, 220 W. 42d Street, New York City, wishes to announce that he is now distributing feature and industrial films to churches, schools, and similar institutions in the New York City territory.

* * * * * * * * *

National Non-Theatrical Motion Pictures, Inc., has just added the five-reel feature "That Something" to its library of films. This organization is also producing a film treating of the history of music.

* * * * * * * * *

One of the recent Paramount-Burton Holmes Travel Picture releases is entitled "Nice and Cannes," and tells of these two European resorts that were so popular as American leave areas during the war. The lavish expenditure of money, the generally beautiful and always beautifully gowned women, the cosmopolitan nature of the throngs of pleasure-seekers—these and other phases of the picture create a composite effect that is charming.

* * * * * * * * *

Arrangements have been made, it is announced, by which the Canadian branch of the Pathescope organization is to distribute the films of National Non-Theatrical Motion Pictures, Inc., in Canada. The latter concern also mentions that the following sports films, produced by Eltinge F. Warner, publisher of Field and Stream, are now available for rental: "Salmon-Fishing on the Restigouche River, N. B.," showing the casting, strikes, and the landing of 30- to 40-pound salmon; "Deep-Sea Fishing," portraying the capture of striped bass, blues, and tuna fish; "A Day's Trout-Fishing in the Catskills," which shows the use of the dry fly; and "Black-Bass Fishing," illustrating how black bass are caught with a plug by Irvin S. Cobb and his party.

* * * * * * * * *

The University Cinema Service, Inc., 806 S. Wabash Avenue, Chicago, is now at the service of the exhibitor who seeks a high grade of films for school, church, or other non-theatrical use. Ralph Bradford, manager of the exchange, has had more than 10 years of distribution experience in the Middle West, having served successively as manager of the Triangle Distributing Corporation, the Goldwyn Distributing Corporation, and the Chicago branch of the Famous Players-Lasky Corporation. Mr. Bradford believes that too high a grade of pictures cannot be secured for non-theatrical purposes, and to that end he has endeavored to gather an unusually fine selection of prints.

* * * * * * * * *

The Kineto Company has just completed a new series of one-reel subjects entitled "Great American Authors." The series comprises twelve of America's most famous writers, and James Russell Lowell, Washington Irving, Nathaniel Hawthorne, Henry Wadsworth Longfellow, and Edgar Allen Poe are among the men portrayed. Glimpses of the authors' homes are given, and in each reel appear dramatizations of a few of that author's well-known characters. James A. Fitzpatrck, who directed the production of the series, is now preparing a series along similar lines, to be called "Great American Statesmen." It is expected that both of these series will be in great demand by schools and churches.

The Carter Cinema Producing Corporation has issued in pamphlet form a list and synopses of its productions. All of the films listed are used in the visual-instruction courses in the New York City public schools, and it is claimed by the concern that these are "the only pictures accepted for the school courses of New York City without a single modification or elimination."

* * * * * * * * *

"The Penalty," a safety film produced by the Atlas Educational Film Company for the Safety Council of the Chicago Association of Commerce, was exhibited in all of Chicago's major theatres during No-Accident Week, October 8-14.

* * * * * * * * *

Announcement is made that exclusive distribution rights in New York State for the film version of George Eliot's "Silas Marner" have been secured by the Film Classic Motion Picture Company, Lock Box 93, Fredonia, N. Y.

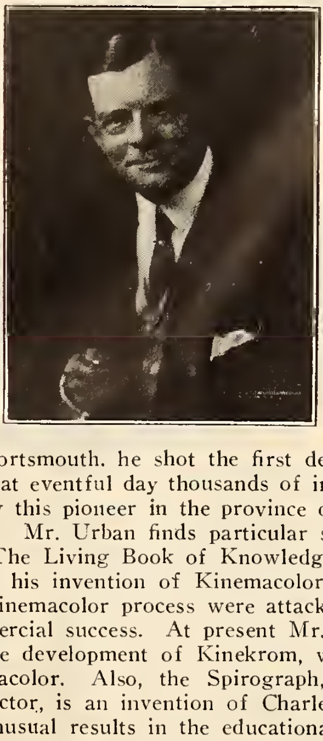
* * * * * * * * *

Since issuing its 1921 film catalogue the United Projection & Film Corporation, handling safety-standard pictures, has added to its library "David Copperfield," "Oliver Twist," "The Vicar of Wakefield," "The Chimes," and "Nearer, My God, to Thee."

Interesting Men on the *Boulevard*

This series would bring before you men prominent in the commercial phases of visual instruction, for these individuals have played an important but generally unrecognized role in stimulating the use of visual aids beyond their immediate interests. No particular sequence has been employed in the series

Charles Urban



THE gentleman smiling at us here is not named Kineto—but it means the same thing. Born at Cincinnati in 1867, his younger years contained numerous adventures in the selling of books and typewriters and gramophones; but not until Charles Urban found an interest in motion pictures did he "settle down and concentrate," with good results for himself and benefit to the educational-film industry.

It was in 1896 that Mr. Urban went to London on a trial trip, to handle the agency for Edison pictures. Two years later, at Portsmouth, he shot the first definitely instructive film; and since that eventful day thousands of instructive subjects have been made by this pioneer in the province of educational motion pictures.

Mr. Urban finds particular satisfaction in his library of films, "The Living Book of Knowledge," now in process of editing, and in his invention of Kinemacolor. Incidentally, his patents on the Kinemacolor process were attacked after it appeared to be a commercial success. At present Mr. Urban's time is being devoted to the development of Kinekrom, which is an improvement of Kinemacolor. Also, the Spirograph, a combination camera and projector, is an invention of Charles Urban's from which he expects unusual results in the educational field.

Mr. Urban's name is found on the membership lists of such organizations as the National Arts Club, New York; Masons; Zoological Society, London; Eccentric Club, London, etc. He is married and has one daughter.

For RENT or For SALE

52

Especially Selected Dramas
For Churches, Schools
and other
Non-Theatrical Showings

EXHIBITORS FILM EXCHANGE

130 WEST 46TH STREET NEW YORK CITY

The Awakening

(Continued from page 7)

Title of Sermon	Exchange	Title of Picture	Text
The Long Lane's Turning	Mutual	Sobermindedness	Titus 2:6
The Stoning	Community	Your Tongue and Mine	Matt. 7:1-2
Parentage	Community	Environment As a Factor in Social Progress	Prov. 22:6
Wards of Society The Temple of Moloch	Community	The Significance of Good Blood	Exod. 34:7
Hope of the Hills	Universal	The Exhaustless Mine of God's Resources	Isa. 40:31
Heads Win	Universal	The Hesitating Sinner	I Kings 18:21
Virtuous Sinners	Mutual	The Sinner's Refuge	Heb. 6:18
Careless America Pike's Peak Historic Boston	Universal	God's Call to the Sleeper	Eph. 5:14
The Better Way While John Bolt Slept	Community	The Man Before God	Gen. 3:9
Better Times	Mutual	Better Times	Phil. 3:13-14
The Good Samaritan	International	The Good Samaritan	Luke 10:30
A Dollar Saved Is a Dollar Earned A Square Deal for His Wife	Community	Your Wife's Pocketbook	I Cor. 7:3
Little Miss Japan in Sunday School Travelogue of Morocco	Community	The Commission of Salvation	Matt.28:18-20
And a Still Small Voice	Mutual	The Still Small Voice	I Kings 19:12
For the Common Good The Harvest of the Sugar-Making Building Aeroplanes in Canada Makimu Caves	Universal	The Faith of a Woman	Luke 8:48
The Other Half An Unbeliever Convinced The Workman's Lesson The Birth of Christ The Stream of Life	Mutual	Slack-Baked Christianitly Weary in Well-Doing The Empty Stocking	Hosea 7:8 Gal. 6:9 Gal. 4:4

Some Good Thoughts

These films left a very fine impression. The reaction was good on every one of them. We found that industrial, educational, and scenic films shown alone did not react so favorably, although their value cannot be disputed. Six reels on the manufacture of silk explains fully the industry, but people feel with a film of this nature on a Sunday program that one is trying to teach them something, and there is an unfavorable reaction. A love story is most popular, and if it contains a great moral lesson it has warrant for exhibition. *We have never on a Sunday shown a picture solely for entertainment, or exhibited a picture that we had not first examined and censored.*

For Other Occasions

Up to this point I have been dealing with pictures for a Sunday program in a church. I would like to say something in conclusion on the week-night picture in the church. We frequently open the quarterly business meeting with a few reels of comedy. We have found that this guarantees a goodly number at the start of the meeting, and many attend who would not do so otherwise. I favor a clean comedy for any program outside a Sunday program. I believe a hearty laugh will almost invariably drive away the gloom of pessimism, and many of our churches need that very thing as a prerequisite to a business meeting. We have found the Judge Brown series fine films for any entertainment where there are children, and our experience has taught us that any picture which proves satisfactory to the children will find approval in the eyes of the older children, their parents. Personally I do not care anything for motion pictures, yet I endeavor to see on the first release every important picture that appears in New York City, in order

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United States Public Health Dept., Washington, D. C.
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Dept. of Education, New York
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Dept. of Education, Chicago, Ill.
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Dept. of Education, Philadelphia, Pa.
Dept. of Education, Montreal, Canada
Dept. of Education, St. Paul, Minn.
State Education Assn., Pennsylvania
State College, Iowa
University of Kansas
Dept. of Commercial Economics, Washington, D. C.
Alabama Polytechnic Institute
Rankin School of Mechanical Trades, St. Louis, Mo.
Dakota Agriculture College, N. Dakota
Darlington Seminary, Westchester, Pa.
American Library Association
Dept. of Visual Instruction, Detroit, Mich.
National Committee on Conservation, Chicago
U. S. Soldiers Home, Washington, D. C.
Libraries Throughout the World
Mound Consolidated Schools, Mound, Minn.
New York State Educational Society
Methodist Episcopalian Convention Committee
American Institute of Cinematography, Chicago, Ill.
Community M. P. Bureau

Knights of Columbus
Y. M. C. A.
Motion Picture News
New York Times
Exhibitors Trade Review
Exhibitors Herald
Morning Telegraph
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Boston Transcript
Screen Magazine
Moving Picture Age
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to keep in touch with recent production and to be able to think intelligently upon the industry. We have never tried a regular week-night program because we have felt that the two local picture-houses were producing as high class films as would be found in the average theatre.

Something to Think About

Three young people's organizations came into existence through the stimulus created by the motion picture. The church has had a general awakening. All debts have been paid, the pastor's salary has been tripled, and extensive repairs have been made on church and parsonage. During the Interchurch World Movement Drive this church was one out of seven in the Metropolitan District, which includes New York City and Long Island, to go over the top on the first day of the campaign. Asked for $7,890, ninety members pledged $11,200 without the contribution of a single wealthy person.

Rev. Stackhouse

While the present prosperous condition of the church is not due solely to motion pictures, it is a fact that motion pictures lifted the church out of a rut when it seemed hopeless, and placed it on the road that has led to its present condition.

I find a reaction against many of the best known professional actors because of their private life. The police and divorce courts are divulging so many unsavory conditions that many people dislike the idea of having these same characters parade before their children in the guise of the popular hero or heroine, for in a measure we place the stamp of our approval upon them when we admit the film into our churches. If I were a capitalist instead of a poor Baptist minister I would produce fifty-two Christian pictures, acted by the best Christian talent that could be gleaned from the Christian churches of America. I would take those Bible stories that have lived through every age and apply them to 20th-century life in such a way that the wayfaring man, though a fool, could not err in their interpretation. Then the Christian church could be offered a Christian film acted by Christian men and women. I believe that every objection that might be raised by the most narrow-minded person could be overcome, and that this great medium of Bible interpretation and Christian teaching could be brought into every self-sustaining church in America. The theatre was born within the church and the church was not broad-minded enough to hold it; as a result it has developed away from and against the church. What the future holds for the great motion-picture industry rests largely upon what the church does and how it does it. May God give us wisdom to look into the future and make big efforts—and make them now.

Is it Worth It?

Motion pictures in the church will greatly increase the duties of the pastor, but if he is willing to bear the extra burden he may double his service in the community. He is usually the key man and upon him will fall the responsibility of carrying forward the first endeavor, but subsequent results will amply repay every extra effort made for the propagation of motion pictures in the church.

JOSEPH AND HIS BRETHREN

The Biblical story of
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SIX PARTS.

See editor's review in this issue.

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Samples and further information on request

Approved Films and Their Sources

(*Continued from page 27*)

doors market, prepared for all vagaries of weather, gent's outfitter, vociferous bargaining; Italian quarter. Greens, fish, dress goods, chased by cops, business continues en route, everything from toothbrush to flatiron, merry-go-round.

BIOLOGICAL FILMS

Recommended for Classroom Instruction

Kineto Review, No. 75.* BEETLES. Reel, 1. Producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Living Book of Knowledge series. Cock chafer, figwort, rove beetle, nettle chafer, soldier beetle, carabus, ground beetle, rose chafer, wings in action, barley weevil, horny shields for wings, beetle investigating a snail, Asiatic beetle, pine-borer, beetle larvae, death's head beetle, strong jaws and legs, tremendous lifting power.

Master Robin Hood.* Reels, 2. Producer and distributor, Charles F. Herm. Remarks: Life History of Robin Red Breast. Mother bird is found dead, having been killed by a cat during night. Little boy tenderly buries bird and bird's four eggs are placed in incubator. Little chick is seen to peck its way out of the shell. Boy patiently cares for birds, although it means supplying them with from fifty to sixty worms a day.

The Cabbage Butterfly.* Reel, 1. Edited and released by National Non-Theatrical Motion Pictures, Inc. Remarks: Found in Europe and Asia, proboscis, one egg 1/25-inch through, caterpillars or larvae, four days after hatching, eat tender parts of cabbage leaf, cause damage to gardens, caterpillar transformed into a crysalis, emerging from crysalis, wings grow stronger and straighten out. Cut all suggestion of enemy of caterpillar laying eggs in body of live caterpillar upon which larvae feed.

The Blue Fly.* Reel, ½. Edited and released by National Non-Theatrical Motion Pictures, Inc. Remarks: Lays eggs in animal and vegetable matter, larvae, skin dries and forms envelope, baby fly emerging from crysalis, trying the wings, straightening wings out with hind feet, full-grown fly, multiple eye proboscis, carries harmful germs on feet and proboscis, prey of birds, spiders, fish, and frogs.

Kineto Review, No. 78.* Reel, 1. Producer, Kineto Co. of America; exchange, National. Remarks: Strange caterpillars, tiger-mouth, young eating leaves upon which mother has laid eggs; bull's-eye caterpillars, following the leader, simulate twigs

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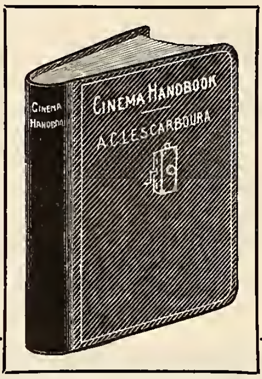
upon which they feed, emperor moth and caterpillar, protective series of soft spines, hawk moth and caterpillar, lackey moth, peacock butterfly emerges from cocoon; the charm of the unfolding bloom, narcissus, daffodil, garden anemones, yellow iris, African daisy, Japanese lilies, pear blossoms, roses; collecting and preserving butterflies, "sweeping" killed by cyanide fumes, humidified, dried on drying board, identified, swallow-tail butterflies, blazes of iridescent beauty.

Eyesight the Master Sense.* Reels, 2. Producer and distributor, Charles F. Herm. Remarks: (a) Optical principles in vision; (b) optical defects of the eye. Sense of vision in brain, message given to optic nerve, retina, light causes changes in retina, optic nerve conveys sensation of light to brain, retina compared to film or plate of camera, refractive structure in front of retina, inverted image, rays of light from a star are parallel, sixty yards away brought to focus without effort, less than sixty yards away image would be focused behind retina, focusing lens in camera, rays of light enter in form of cone, iris, pupil contracted in bright light, in dim light, pupil enlarges, visual angle, relative size of images.

The Heart Our Living Pump.* Reels, 2. Producer and distributor, Charles F. Herm. Remarks: (a) The course of blood through heart and body; (b) microscopic view of the



The Cinema Handbook

By Austin C. Lescarboura
Managing Editor, Scientific American

An instruction book for

- —the non-theatrical worker who uses motion pictures for pleasure or profit;
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- —the naturalist, traveler, microscopic worker, teacher, engineer;
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It is a handbook, small only in size—is well illustrated, and contains the latest information on the selection, operation and application of motion picture apparatus.

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Little Jimmy's Prayer	2 Reels
Sally Shows the Way	5 Reels
Sadie Goes to Heaven	5 Reels
The Good Samaritan	1 Reel
Holy Night	1 Reel
The Call of Samuel	1 Reel
Along the Moonbeam Trail	2 Reels

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circulation of blood in living chick embryo. Red fluid, centrifugal machine applied to blood in test tube, separate lighter ingredients from heavier, plasms, blood cells, mixture of chemical compounds, corpuscles, twenty-five billions in our bodies, white cells, nucleus, protoplasm, red cells alike, like the amoeba, microbes, function of white cells, bones, marrow, vascular tissue, culture of blood, giant cells, narrow cells, heamoglobin crystals, red cells take up oxygen from lungs, carry nourishment, return with carbon dioxide, calcium carbonate formed in lime water by blowing into it, blood travels entire circuit in from twenty to thirty seconds, capillaries, living embryo, circulatory system, pulse, walls of arteries elastic.

Zoology—Aquatic Life.* Reel, 1. Producer, Harry Levey Service Corp.; exchange, National Non-Theatrical Motion Pictures, Inc. Remarks: Echinoderms, sea-urchin, tube feet, chisel-like teeth; humped asteria, glacial asteria, feeds on mollusks, haliolis, if arm of asteria is cut another grows in its place, brittle starfish, feather starfish, crustacea, spiny lobster, crabs; fish, triglidae, conger, seahorse, sole, flounder, plaice.

Kineto Review, No. 156.* Reel, 1. Producer, Kineto Co. of America; exchange, National. Remarks: Feathered Aviators. Whooper swan, Brazilian tree ducks, spur-winged geese, canvas-back ducks, scarlet ibis, butcher bird, ostrich, Kolb's vulture, black vulture, sea-eagle, hornbill, crowned crane, goliotti heron, whistling kite, golden eagle, wedge-tailed eagle. Aesop's Fable, The Lion and the Fly. Fly, after successfully attacking a lion, zebra, yak, camel, auroch, and bear, boasts of its power. It then proudly attacks a spider and is immediately hopelessly entangled in the web. The Web of Destiny lurks in the path of the boaster.

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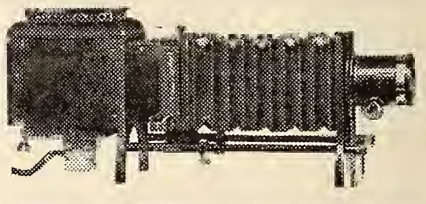

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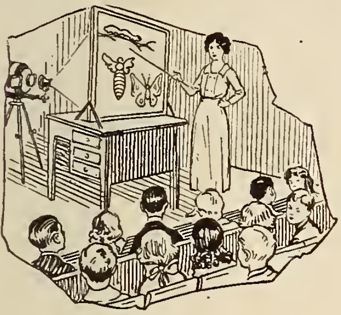

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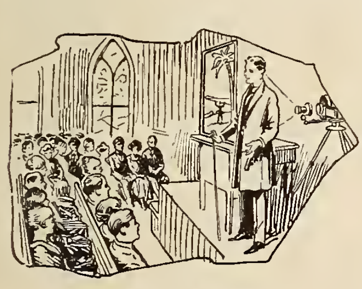

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No strain on the eyes, no distortion in seats at sides.

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The Trans-Lux Screen gives just as perfect results in artificial light as in daylight.

With the Trans-Lux Screen a wider field of usefulness is open to all users of projected pictures—lecturers, educators, entertainers, social workers, ministers, Sunday school teachers, etc. The audience and speaker are always in visual contact—a great advantage for both.

Trans-Lux Daylight Screen

For Day or Artificial Light Projection

Easily washed, rolled, packed, transported, set up, taken down, almost indestructible and non-inflammable. The Trans-Lux Daylight Screen produces clear cut, mellow pictures of depth and reality because of the better translucent qualities of its patented material and the vertically corrugated surface.

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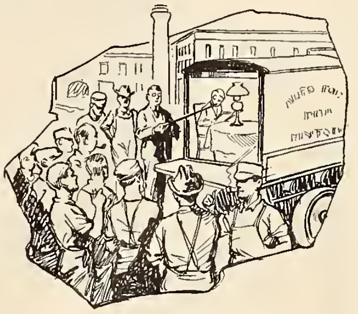

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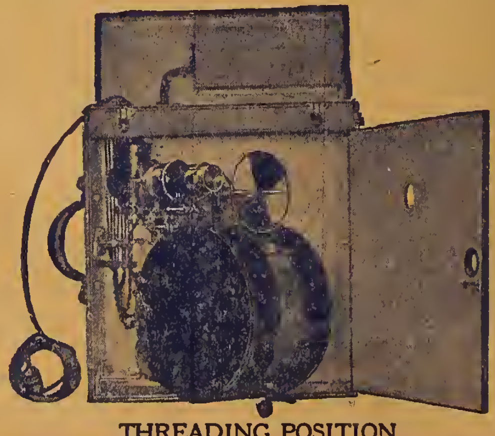

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SIR HENRY WOTTON, English diplomat and poet, wrote, "How happy is he born or taught that serveth not another's will; whose armor is his honest thought, and simple truth his utmost skill." ¶ Such a comparatively undeveloped cause as visual instruction needs the co-operation of a publication whose authority, independence, and impartiality are unquestioned; and such a meritorious movement as visual instruction is worthy of representation by a magazine bearing the sterling mark. ¶ When lack of constructive interest and tempered enthusiasm is corrupting its authority; when the publication's independence is menaced because any part of its ownership derives financial benefit from other interests in the same field; when judgment is swayed for any reason—then will *Moving Picture Age* have failed in its public trust.

THE EDITOR.

Vol. IV DECEMBER, 1921 No. 12

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of Scientific Motion Pictures
and Life Extension Films

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YOU have for years been decrying the fact that you could not obtain properly produced and *strictly educational* motion pictures.

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Subscribers will note that all changes of address must reach us by the tenth day of the month preceding date of issue.

Manuscripts, photographs, and sketches will receive courteous attention and reasonable care, but MOVING PICTURE AGE assumes no responsibility for unsolicited material.

MILTON FORD BALDWIN, Editor

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A Chat with the Editor

WE are glad to call your attention to the contribution by J. E. Holley, who only recently returned from an expedition to the Holy Land. Both to let you benefit as much as possible by the remarkable collection of photographs Mr. Holley sent to us, and to provide space for his long and intensely interesting description of his adventures, we are concluding the material in the January issue. It should not be necessary to more than mention this discussion to every pastor and other church worker, to say nothing of all who have religious interests, for this is the first instance where the complete geographical history of the Bible has been put into motion pictures.

✣

While on the subject of religion, let us say that we consider Dr. Patton's description of the use of motion pictures in his church a fine example of an upstanding, straightforward discussion that should go far toward impelling action on the part of prospective users of visual aids in religious institutions. The most practical advice always comes from the man who has made the experiment.

✣

For the schools and colleges this issue contains considerable important material. Mr. Staffelbach tells us how his school, in the state of Washington, installed visual instruction in spite of its limited funds. Prof. Ankeney continues his analysis of visual instruction as a science and an art, and Mr. McClusky describes under "Fundamental Issues" certain fallacies that the visual educator should avoid. In the department of the National Academy of Visual Instruction appears under the name of Prof. Handschin a particularly clear discussion of visual instruction as applied to the teaching of agriculture. The mention of agriculture leads on to the thought that the rural community is well provided for in this issue, not alone in Mr. Mendenhall's capable contribution but in the smaller items of news.

✣

We are anxious to remind our readers of a fact that apparently we had failed to make clear: "Gossip-Gathering on Film Boulevard," the department devoted to news of the commercial organizations in the field, is not a column of flowery platitudes. We have always believed that the columns of an independent magazine should be free from "puffs" for commercial organizations, and six months ago we inaugurated the policy of eliminating all material whose purpose was to "boost" this concern or that. This innovation greatly improved the value of the publication, but one objection remained to be overcome: If this policy were followed it was necessary occasionally to omit news items merely because a commercial concern in the field was involved, and this reduced the value of the magazine merely because of the high standard it had set. At last the idea of this new department came to our assistance, and the problem no longer exists. *This department contains publicity matter so strictly censored by the Editor that only the actual news remains.* This column should always be read by the subscriber, for here will be found announcements of new films, new items of equipment, new organizations, and other important news that appears at no other place in the magazine. Whether the person submitting the news is advertiser or non-advertiser has no bearing; "Gossip-Gathering on Film Boulevard" is not an advertisers' index—it is a column of news that we consider of value to you and your service.

THE EDITOR.

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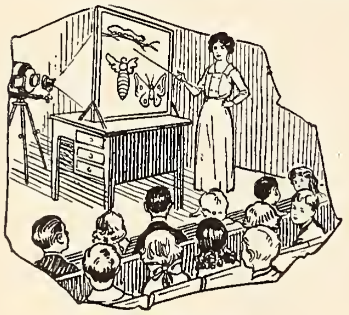
What Perfect Daylight Projection Means to You

—and how the marvelous Trans-Lux Screen has revolutionized visual instruction and entertainment

NO MORE DARK ROOMS

The Trans-Lux Daylight Screen is already in use in hundreds of schools and churches, as well as in the U. S. Navy and Army, for stereopticon and motion pictures.



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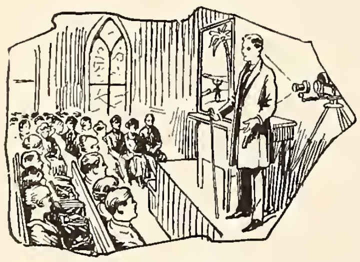
No darkening of the school room necessary; order easily maintained; pictures shown on a moment's notice; a perfect view for every pupil. As necessary as a blackboard.



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Speaker has complete and immediate control of projection machine at all times. Morning, afternoon and evening lectures and illustrated sermons possible in any room with the Trans-Lux Daylight Screen.

No strain on the eyes, no distortion in seats at sides.

Better pictures and more frequent pictures are possible because of the high perfection of this screen. The corrugated surface—a patented feature—eliminates distortion and eye strain even when the picture is viewed from an extreme side angle.

The Trans-Lux Screen gives just as perfect results in artificial light as in daylight.

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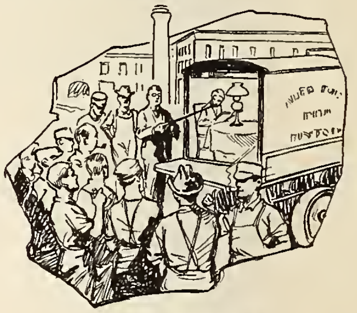

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FOR SALES WORK

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CUT ALONG THIS LINE—FILL OUT AND MAIL COUPON BELOW—NOW!

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Please send catalog, prices and full details.

Our Projection Machine is........................Our Stereopticon is........................
Size of Screen Wanted..............Kind of Light Used..............Length of Throw..............
Name ....Organization ....
Street and No..City ....

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Other
Institutions
To
Establish
And
Increase
Their
Film Libraries**

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Conducting a Continuous Campaign for the Establishment of Film Libraries for the Advancement of Visual Education.

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A Christmas Suggestion that is unique, epoch-making and instructive. Vestrymen, trustees, directors and sponsors of the visual instruction idea cannot do a more constructive deed during this Yuletide season than present their respective institution with a print of a classic feature film. Orders are already being filled. Clergymen and educators can greatly enhance the scope of their film service by communicating with us and furnishing us with a confidential list of men and women that they think will be interested enough and in a position to buy one or more films for their film library. The time is short and we believe very opportune to spread our movement for visual education. Prints can be procured for moderate prices, ranging from $15 up. Write for our special list and prices. Classic Feature Film Company, 506 Vanderbilt Avenue Building, New York City, N. Y. When in town call to see us. Telephone Murray Hill 1986 for an appointment. Greetings and a Merry Christmas to All.

EDITORIALS

THE DECLARATION OF FAITH found on the front cover this month has more significance than a casual reading would indicate. The field of visual instruction, while by no means new, is only now beginning to show the growth to which its possibilities entitle it. During the transitional period from adolescence to maturity the various organized units of the movement—associations of visual educators, magazines promulgating visual instruction, and similar units—have been necessarily of only vague outline to the public and to each other. One might have expected this condition to obtain, for development is as essential to a cause as to a person for the delineation of the lines to which either is reasonably certain to conform.

However, a fair amount of this development has been attained—in no way a satisfactory quantity, but at least so much that the best interests of the field demand that every unit of the movement for visual instruction should declare its status. To make it plainer, every visual educator, prospective visual educator, and friend of visual education is entitled to authoritative acquaintance with his points of contact in the field of visual instruction—the associations, the books and magazines, the commercial and other sources of material, etc. With this knowledge progress can be expedited, and a good cause made larger and better; without this knowledge we shall still be groping in the dark, interfering with others, missing our own contacts, and suffering from the depradations of the inevitable few always ready to take advantage of the darkness.

MOVING PICTURE AGE offers two declarations of status, and the first should settle definitely any question as to national organizations of visual educators. *The National Academy of Visual Instruction, whose official department appears each month in this magazine, is the only national body of educators specializing in visual instruction without financial remuneration for its activities.*

The second declaration concerns the magazine itself, and by way of preface permit us to sketch in a condition thoroughly understood by most magazine readers.

The world of publications contains three types of magazines: house-organs, semi-house-organs, and independent magazines. The house-organ is frankly and openly printed to forward the commercial interests of the house it represents; it is owned entirely by the house, and in most cases treats only of matters immediately connected with the firm's product. This type of publication is usually so easy of identification that it does not require detailed discussion here. The semi-house-organ is a publication part or all of whose ownership is in the hands of parties who maintain business interests in the field that their publication interprets. Such a magazine treats the entire field in its editorial columns, and to all appearances is an independent magazine. We call such publications semi-house-organs because some are close to the house-organ class, others take the midway course, and some closely approximate the status of independent magazines. Of course the fact that a magazine is partially or entirely owned by one commercial organization operating in the same field prevents it from becoming an independent magazine, one of whose primary editorial functions is to show every commercial concern in that field neither fear nor favor. Not the *fact* but the *possibility* of a loss of editorial integrity constitutes the objection to the semi-house-organ. The third class, the independent magazine, is the publication whose ownership is not in the most minute degree controlled by parties deriving financial return from the same field that the magazine serves—a publication squarely on its own feet.

The Four Lakes in the Clouds—one scene from "Dream Pictures," a novel departure in visual instruction that is described elsewhere in this issue

This, then, is our declaration of status: *This magazine is the only independent magazine in the field of visual instruction; that is, Moving Picture Age is the only visual-instruction magazine whose ownership is neither entirely nor partially in the hands of individuals or organizations receiving financial benefit from the distribution of motion-picture equipment in the field of visual instruction.*

MOVING PICTURE AGE does not find occasion for self-congratulation because of its independent status. Visual instruction would be a weak cause indeed could it not claim at least one publication free to make its own decisions and equally free to publish them. We do, however, find a satisfaction in the thought that there exists not one handicap to prevent us from going on to higher degrees of service.

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ENOUGH HAS BEEN SAID, you will agree, regarding the general iniquity of the motion picture—enough, that is, so far as quantity of words is concerned. Writers have waxed oratorical in description of its salaciousness, its shallowness, its senility, its lack of art. The essence of many of these arrangements has been "Down with motion pictures!" An example of this attitude is found in Burton Rascoe's article "The Motion Pictures: An Industry, Not an Art," in The Bookman for November; a sharp indictment which is absolutely correct in most of its assertions, its errors being in degree rather than in fact. But the dissertation, though built upon a sound foundation, eventuates as merely a paddock for the conditioning of the writer's very capable vocabulary, for he throws up his hands and can suggest not a move toward the regeneration of this criminal he limns so black, and one does not find it difficult to imagine Mr. Rascoe rounding out his last caustic phrase with a wry smile that says as plainly as words, "Perhaps *that* won't hold them!" And so with too many of the writings that have emanated from opponents of the evil motion picture; one cannot but feel that their hearts have been only in the romantic and perfectly safe assignment of hurling platitudinous paving material at a system granted by every intelligent man to have grave faults.

Out of the thoughts of those who have tried to be constructive two theories of remedy have sprung—censorship and better-film movement. Censorship is now in effect in many cities and states of the land; better-film organizations are also functioning throughout the country, a number of them in communities where censorship is already in operation. Perhaps an analysis of the trouble itself may serve to indicate why one of these systems can accomplish more toward alleviating the grievance than can the other. Even if one decision of significance in the ultimate solution shall be arrived at here, it will have cast an uncomplimentary but accurate reflection upon them who rant in noble phrases and find their ranting sufficient.

But why should MOVING PICTURE AGE, supposedly dealing with non-theatrical films and other visual aids, display this sudden interest in theatrical motion-picture productions? The reason is two-fold: First, every theatrical picture is a potential non-theatrical film; the non-theatrical field is so slightly developed at this period that only a very small quantity of films is being turned out by the non-theatrical producer, and the vastly predominant percentage of material now used by schools, churches, and community organizations consists of pictures that have completed their theatrical runs and are now being worked in this auxiliary field. Therefore, MOVING PICTURE AGE has the same type of interest in theatrical pictures that the university professor finds in the high school boy: the professor seeks in his human material such early mental and moral cultivation that university training shall be implanted in soil well plowed to receive it; and MOVING PICTURE AGE even more urgently must search out the eligible and discard the ineligible for visual instruction—even more urgently, I say, because this pictorial material is itself to be the instructor. Any constructive part that Moving Picture Age can play in the elimination of objectionable theatrical films, and in the enhancement of the elements of art and all other worthwhile qualities in the pictures considered of passable standards, will have a direct bearing upon the worth of the steady flow of used films available for circulation in non-theatrical channels.

Second, no pastor, no educator, no social worker, can maintain contact with his non-theatrical activities without realizing how greatly the quality of his exhibitions is influenced by the theatrical film. These are the men and women who are thinking most seriously on weaknesses of the motion-picture industry, and from these have come most of the constructive plans and few of the destructive tirades. For the improvement of the field of visual instruction, and for the encouragement of thought and the expression of serious opinion by those who seek to reconstruct sanely rather than destroy blindly, Moving Picture Age takes up the discussion of theatrical motion pictures.

An incident that occurred some months ago carries a thought as to who decides what films the public shall see. We were present at a showing of a film intended for churches, the owner and another party constituting the others of the group. This third person was a theatrical exhibitor.

The picture included scenes of Pharaoh's daughter and her maids performing their sacrificial bathing in the Nile, the views having been taken from a point so distant that the effect was very beautiful and hardly to be considered improper. But when one quick flash showed a closer view of a girl swimming under water, the eyes of the puny little exhibitor sparkled, and he exclaimed enthusiastically: "You've got closeups of all that, haven't you? Give me another thousand feet of that stuff and it'll be just right!" Did someone say that the public was eagerly awaiting such a picture as he proposed to develop? Nobody wanted that picture; but the difficulty is that this morally stunted individual judged the world by his own inferior calibre, and, just by virtue of his occupation, had the power to foist whatever he wished upon a public most of the units of which are normal minded.

Can the public reform the motion-picture industry? Yes; it can. But we hasten to explain what sounds as the voicings of an idealist. *Motion pictures can be made to conform to the standards of decency and art when the organized public voices its film approvals and disapprovals so definitely and so officially, and in its picture attendance conforms to its expressed judgments so consistently, that there is no profit in the production of suggestive and otherwise improper pictures.* But—we are no such dreamer as to believe that this millennial state may be achieved this year or in several years. The general public has never yet organized itself to an appreciable degree in any welfare movement (except under war conditions), and such an efficient method for the expression of public opinion will do well to evolve within a number of years, to say nothing of any shorter period. Much as we favor voluntary improvement of American films, and firmly as we believe that the improvement eventually must come—whether on the film industry's initiative or by compulsion—we can look to movements for motion-picture reform for no immediate progress on this situation so grievously in need of prompt action.

Then, if reform is not the practical issue at this moment, what is more practicable? And it seems to us there is but one logical reply: The protection of the public against motion-picture evils until such time as reform methods may have cut away these evils and their deeply rooted sources. What feasible protective methods may be found? The only protective plans that have been found to function feasibly are censorship and the better-film movement. Which of these is the better project? Let us see.

The protective method we select must have two functions—to eliminate scenes that do not belong in a proper picture, and to guide exhibitors toward the films that are not alone permissible, but are commendable. We maintain that censorship carries out in a more or less satisfactory way the first function. But what about the film that, although it managed to run the gauntlet of censorship, yet remains a picture so obviously subversive of general morality as to be absolutely improper for screening before either children or adults? To be concrete:

The Chicago board of censorship is considered fairly strict, and it is a matter of common knowledge that the suggestive films shown in many small towns of the country are never seen on Chicago screens. But what kind of films do the Chicago theatres show? Several weeks ago we saw "The Affairs of Anatol," a film played by one of the most prominent ensembles of film stars ever used in one picture. The production was insanely lavish in its cost, one scene showing in complete detail the wrecking of a beautiful apartment by the male principal; the picture's theme was marital infidelity, so artistically and sympathetically portrayed that this moral error seemed almost a virtue; the only moral in sight was that it was good sport to play around with the wives of other men, and when you had wearied of the game your wife would be glad to forgive and forget. Our group was disgusted with the picture, and similar comments were heard from those seated all about us. On the other hand, last week we attended a screening of "The Bonnie Briar Bush," a story of Scotland and played by a less prominent cast. The scenic effects were remarkably beautiful; the story concerned Scotch village life, and the plot was logical and convincingly acted; the picture was free from the slightest hint of impropriety, and altogether it was the type of film you take pleasure in urging your friends to see. Again we listened in on the comments of the people sitting near, and they were as commendatory as those regarding "The Affairs of Anatol" had been harsh. But think of this situation: *Both of these pictures, one that should never have been screened and one of commendably high standards, were given the same status under censorship regulations!* Can censorship serve our needs when its usual operation is to condemn the extremely improper feature of one picture and to say nothing of another film whose moral worth merits praise; that is, when censorship is only negative?

Now let us consider the better-film movement—an absolute reversal of censorship methods. *Instead of objecting to the pictures that are considered improper, the reviewing committee of the better-film organization completely ignores those pictures; but it does publish at certain intervals lists of the films it deems worthy of exhibition before the public.* In other words, the better-film advocates believe that if attention is officially concentrated upon the worthier films the producers will necessarily raise their film standards in order to give their films a place in the sun of public approval.

The word "constructive" is a bromide in the eyes of the Moving Picture Age linotype operators—we give it no rest; but responsibility for being constructive lies even more with us because we so advise our readers. Therefore:

We believe that the better-film movement is the method through which the public will find greatest surcease from the deluge of unworthy and even evil motion pictures. At this immediate moment boards of censorship should be installed in all communities where improper films are being screened, to cut off the worst of the influx; but we consider censorship a temporary expedient, the better-film movement a fairly permanent means of relief, and reform by pressure of officially expressed public opinion the problem's actual solution. There is no reason why both censorship and the better-film activities cannot exist in the same community—censorship for the prohibition of the unworthy film and the better-film organization for the commendation of the film that has passed even higher tests than those imposed by the board of censors. Better-film groups are now operating in Chicago, New York, Salt Lake City, Minneapolis, Indianapolis, and many other cities and towns, these efforts supplementing rather than opposing the difficult labors of the censors in the same communities.

Moving Picture Age can do nothing to lessen the work of censorship, nor do we feel justified in advocating this movement except as a temporary expedient only. We do advocate the better-film movement as a practically permanent cause that would greatly improve the situation, and we are prepared to help it through the strongest instrument we possess—publicity.

Obviously magazines for the motion-picture fan cannot print the findings of organizations that commend one film and ignore another, as the film industry itself provides the reason for the existence of these magazines. Even more obviously the publication that prints these findings must maintain absolutely no commercial connections—must be able to print the decisions without fear or favor; and any doubts on this score will be set at rest once and for all by the preceding editorial. With the magazine's authority thus established, we state that Moving Picture Age offers to print each month the lists of approved films furnished by the authentic better-film organizations of each state. Where a state maintains no state organization in this work, we would suggest that the larger cities of that state combine to furnish a summarized list based on their various lists. When a non-commercial national better-film organization is developed we shall be glad to consider arrangements for giving its findings publicity. We would enjoy correspondence on this subject from those interested in promulgating this movement with the greatest dispatch.

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Vol. IV
No. 12
Moving Picture Age
DECEMBER
1921

The LAND *of the* CHRIST

J. E. Holley
Cincinnati, Ohio

PALESTINE, although called the Holy Land, is not free from discomforts, dangers, and difficulties to the tourist. Knowing this, it seems incredible that a man should choose to visit the land again; yet, despite the possession of this knowledge, I found great reason for another trip.

Palestine is the birthplace of our religion; to see it means to read the book of our religion with more understanding, and, as it is an unchanging land, the customs, manners, and appearance of the people a thousand years ago are stereotyped in those of today.

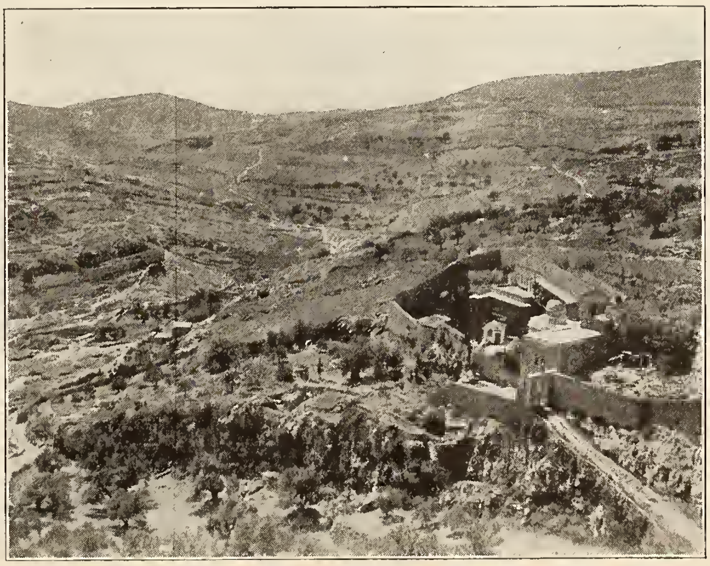
It is not possible for everyone interested in religious education to have the privilege of going to this country to see these things for himself. Therefore, the best substitute is to see pictures —in motion—of the people, their habits and customs, and the land itself. It was for this purpose that I made my third trip to this land of the Bible, which aside from its association with our religion has nothing inviting, even though it is the Holy Land.

An Ambition Satisfied

Having always had an interest in matters of Christian education for the people of the church, the most ardent ambition of my life since the advent of the cinematograph has been to procure an elaborate series of motion pictures illustrating the land of the Bible; not merely Jerusalem, Nazareth, Bethlehem, and other places along the beaten path of tourists, but to picture places of scriptural interest throughout the entire country, whether or not the scenes be beautiful from a scenic standpoint, whether the city still exists in the vale or dell or has crumbled into decay, whether the natives are attractive or repulsive; just to get all of it was my purpose, so that when properly assembled we would have a complete animated, historical geography of the Bible Lands. For this reason we equipped an expedition early last Spring and set sail for that faroff shore, and, after months of the most laborious effort of my life, returned with all we went after and more.

The Immensity of the Project

To give an idea of the stupendous task we took upon ourselves, it is only necessary to glance at the territory from Dan to Beer-Sheba, which includes possibly a thousand or more places of interest—places which grip our attention because they are connected with the lives of historic characters through whom our religious system has been handed down. We might, for example, go with Abraham to Shechem, Bethel, Ai, Mamre, Hebron, Beer-Sheba, Gerar, and down into Egypt, or follow Isaac, Jacob, Saul, Samuel, David, Solomon, the long line of kings and prophets of Judah and Israel in their native places, finally coming to the manger at Bethlehem, from which we follow the footsteps of Jesus the Christ to Gethsemane, Calvary, and the Mount of Ascension.



The Potter's Field, bought with Judas' 30 pieces of silver

One hindrance to photography in this country is that the Mohammedans have distorted the commandment "Thou shalt not make unto thee any graven image" to cover pictures. Another idea prevalent is that in photographing a place a part of it is removed by the photographer, and, if enough pictures are taken, sooner or later the entire place will have been carried away.

The Few Obstacles

Aside from this superstition, and the matter of securing food, lodging, drinking water, and transportation, fighting fleas (with which the country is infested, even as Egypt was with flies in the days of Pharaoh) and hostile natives, an occasional stoning, suspicion, beggars, and "Bakshish" artists, we had few difficulties!

Our survey of Judea was begun at Bethlehem. The first panorama made of Bethlehem, the shepherd's field and the field of Boaz, was made from a housetop, the home of an old Christian lady who, when informed of our mission, cried, "Welcome, my darlings!"; and she soon appeared with a plate of ripe figs, saying, "Be ye refreshed." This incident is an index to the general attitude of the people of Bethlehem, which can only be accounted for by the fact that they are more imbued with the teachings of Jesus, who was born there 2000 years ago, than most others. The people of Bethlehem are proud that their city is the birthplace of such characters as Jesus, Boaz, Jesse, David, and Joab, and my observation is that they are trying in their lives to exemplify the good they find in these lives.

The Land Is Unchanging

In my thought I dwelt in the tents of Abraham at Mamre, and followed the sorrowing family to the cave at Macpelah, in Hebron, where they buried Sarah. The only change apparent to me in Hebron since my first trip 20 years ago was that I observed a very small group of Mohammedan Boy Scouts, who did stunts for us just like Boy Scouts in our own land. Otherwise there was the same old mosque, the same old water-skin factory, the same old sheik, the same dirty, narrow streets.

From Hebron we left the beaten trail for the first time. The trip lay across the hill country of Judea from Juttah, reputed birthplace of John the Baptist, to Ziph, Engedi, Maon, Arad, and about the southern extremity of the Dead Sea, the land known as the country of Ishmael, which served as a hiding place for David when pursued by Saul.

I think Abraham made a wise move when he left the hill country of Hebron and located in Beer-Sheba, which is a broad and fertile plain and produces abundantly to this day; but possibly he was not aware of the result upon his posterity, through the centuries, when he sent Hagar and Ishmael into the wilderness to the south.

It will be remembered that Esau sold his birthright to Jacob for a mess of pottage at Beer-Sheba, and that in after years Esau cast his lot with the Ishmaelites, marrying a daughter of his kin, and from that day the sons of Ishmael have been avowed enemies of the sons of Jacob. Their attacks upon Moses years later, and their invasions into the north, were more vicious than those of any other tribe.

Their Enmity a Habit

I had been in Beer-Sheba hardly 30 minutes before I observed a great commotion. A son of Ishmael and a son of Jacob were fighting over a bag of grain! Today the new government maintains more military police to keep peace between the sons of Ishmael and Israel than for any other purpose. A vital hindrance in the progress of the Zionist movement today may be traced to the fact that Ishmael was sent out of the home of Abraham. The Ishmaelites are the Bedouins of today; they have crept up into Palestine, and, every time occasion permits, the half-brothers give vent to their enmity. Upon one occasion during my sojourn there a massacre of 40 Zionists occurred. The Zionists, as I saw them, have a long and laborious task ahead of them, but they stand determined and unmoved, and I believe they will succeed finally in gaining the object of their ambition, although I have no feeling in the matter one way or the other. When I saw the little farms of the Zionists transformed from barren acreage into veritable garden spots of fruits, flowers, and vegetables, I had all reason to believe that the productivity of the soil can, as it did centuries ago, support a very large population.

We encountered no little difficulty in our trip across the southern border of Palestine, from Beer-Sheba to Gaza, in crossing the trenches constructed by General Allenby in the late war. The way is literally strewn with empty shells, shrapnel, here and there a demolished tank, and other paraphernalia of warfare. I could fairly imagine David pursuing the enemies of the King of Gath through this same plain, and witness Joshua's attack upon Gaza. Joshua did not take Gaza because of its strength, and it was only after the severest battle of the war in Palestine that General Allenby did, leaving much of Gaza a mass of debris.

Where David Slew Goliath

Probably the most hazardous and tiresome portion of our Judean tour was the trip in the unfriendly and unfrequented part. After leaving Ashkelon with camp and camera, through the assistance of a few trustworthy natives we traveled on horseback as far as horses could carry us with safety, and then on foot climbed the flinty hill, seeking the best viewpoints. I refer here particularly to such places as the Valley of Elah, Gath, Jarmuth, Beth-Horan, Gibeon, Valley of Ajalon, Emaeus, Kirjath-Jearim, Beth-Shemish, and Ziklag, cities associated with such military characters as Joshua and David. The latter came to Saul in the Valley of Elah and slew the Giant of Gath—Goliath. Later the king of Gath protected David against Saul, and gave him for his own possession Ziklag, where he was residing when he received news of the death of Saul and Jonathan at Beth-Shean.

Samson also was familiar with this same part of Judea. He was born at Zorah. He courted his wife, Delilah, at Timnath, a short distance away. One day, on his way to see his sweetheart, he slew a lion. Later bees built a hive in the carcass of the dead beast, about which Samson composed a riddle, and unfortunately he expounded it to his wife (I have always thought he told her too much) which "ever after" caused him trouble, that is, the slaughter of 30 men in Ashkelon and 1,000 at Lehi, which he slew with the jawbone of an ass.

He was finally shorn and imprisoned in Gaza, and he carried the gates of the city away. When he was returned he "did grind at the mill," and at the great feast to which he was taken for the sport of those assembled he overthrew their temple, and was killed along with a multitude of his enemies.

Woman's Status in the Holy Land

There is marked difference in the attitude toward women today as compared with that of Delilah's day. To the average Mohammedan a woman is merely a chattel. She is bought by her husband and disposed of at his discretion. If there is work enough for two he may do a bit; if less, she does it all. She is sold by her father, not upon the basis of her appearance or her social graces but upon that of her physical strength and ability to work. Her portion of food is that which her husband leaves when he has finished his meal. No man other than her husband shall see her face after their marriage. If she enters in the presence of another man she must cover her face. If the family goes on a journey and they have but one animal, the husband rides and she walks and carries the burdens; if she has a baby she carries it. The husband sets her tasks and she asks no questions. We were filming a number of harvest scenes on one trip and came upon a group of men lounging in the shade of a tree. Their women were laboring in the fields with the sickle. We mounted our camera for the scene, when one of the women complained that she could not be hindered in her work, for the day was far spent, she said, and she had not accomplished the task set for her by her husband. Her baby, born earlier in the day in the harvest field, had delayed her in finishing the full task, which must be done before she went home to prepare the evening meal!

Following the Ark

The remaining portion of the Judean tour was not fraught with so much effort. We traced the Ark of the Covenant, captured by the Philistines at Ebenezer, from Ashdod, where it was first placed in the temple at Dagon, to Gath, Ekron, Beth-Shemesh, and Kirjath-Jearim, where it remained until David moved it to Zion, 20 years later.

From here we rode to Jaffa by rail, and between trains, which is 24 hours, we dropped off at Ramallah (ancient Aramithea) and Lud (Lydda), where Peter restored Aeneas to health. From Lydda, Peter was called to Joppa because of the death of Dorcas, whom he restored to life. While in this city Peter lodged with one Simon, a tanner, and while sleeping upon the roof he saw the vision by which he was convinced that Gentiles should be admitted to the church as well as the Jews, and went to Cornelius, the first Gentile convert, who lived in Cæsarea.

It may be remembered also that Jonah was quitting Joppa when he was swallowed by the great fish God had prepared. The rafts of cedar of Lebanon sent by King Hiram for Solomon's temple were landed at Joppa, and from there they were carried overland to Jerusalem.

A Touch of Excitement

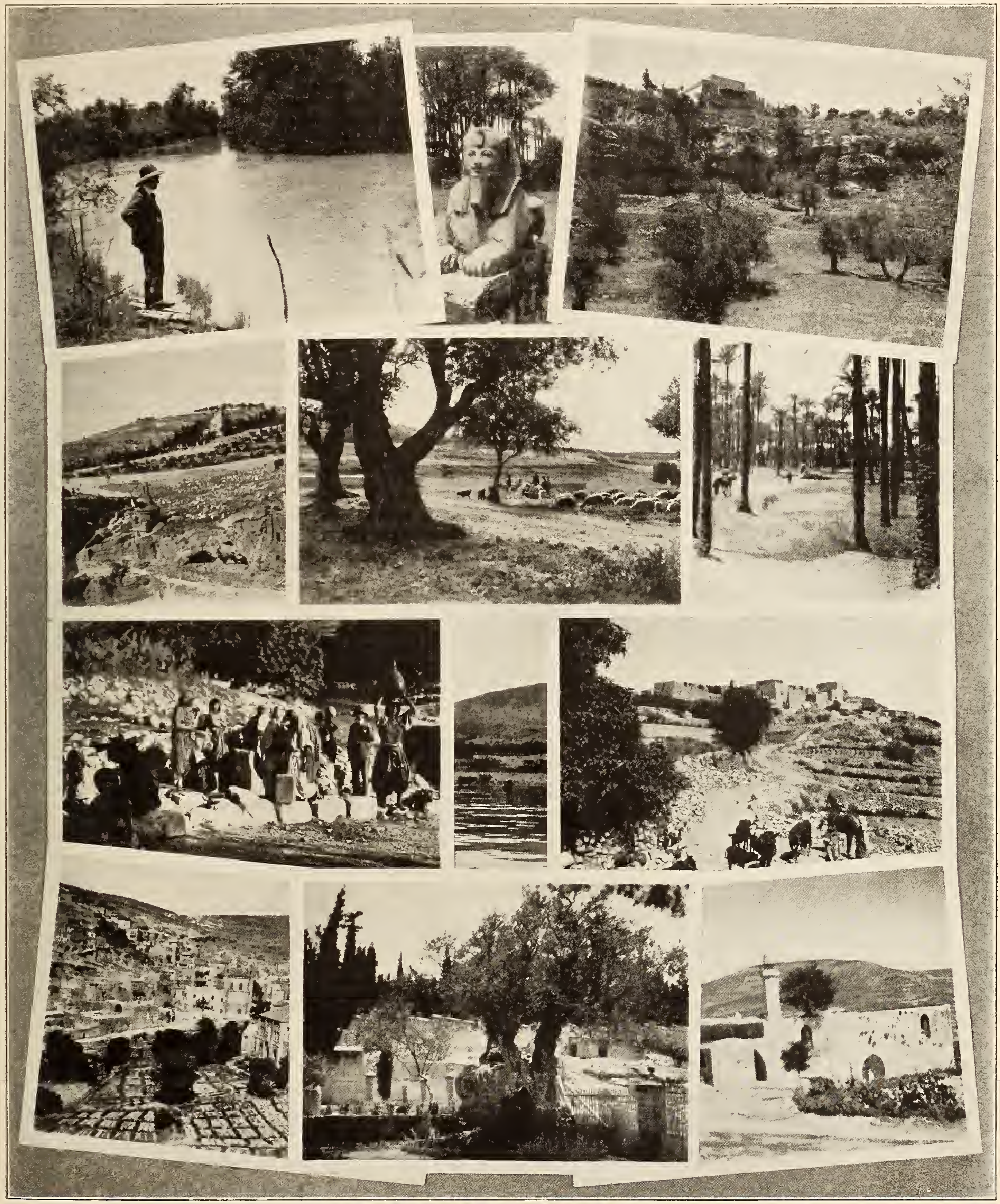
During the Turkish rule in Palestine it was necessary for the tourist to employ soldiers as a guard when making a trip to Jericho and the Jordan, but now one cannot go at all, that is, with official consent.

The American consul advised us not to go. However, we set out for the journey with a Ford (of course) and sped across the wilderness of Judea, the shores of the Dead Sea, the Jordan, and into Jericho without serious mishap. This is the lowest, deadest, hottest place in the world. Even the nights are not cool as in other parts. The district governor lived at the little hotel where we stopped. We sat up and talked until a late hour, when suddenly a man came running, breathlessly stating that Bedouins were coming. The governor sent out a call. What appeared to be about 300 men (but there were only about 30, I understand) in a few minutes were ready for action. After an all-night siege I was informed that a little tribe of Bodouins from across the Jordan was attempting to get away with a herd of 300 sheep, which were recovered, although the thieves escaped.

Although the governor advised that unsettled conditions on the east side of the Jordan would not permit a trip into the Gilead country with safety, his interest in our work was such that he proposed, if we must go, that he would accompany us; but the operations of the night before would not permit him to carry out his suggestion, and, as every day counts in the hot, unpleasant Jordan Valley, we decided to risk making the trip without escort. So we loaded up with gas, oil, and water and got an early start, arriving in Es Salt (Ramoth-Gilead) about 9 in the morning. Almost immediately upon arrival we met a picturesque young man who had attended school at Ramallah and could speak very good English. He took a great interest in our camera and showed us about. Everythng went well until we arrived at the city fountain, a kind of public square, when a crowd began to assemble. Within 15 minutes at the very most, I think, a thousand people had gathered, occupying every foot of space where they might get a view of us.

The youngsters began to dance and sing and pretty soon we heard "Yahuda, Yahuda" ("Jews"). The crowd, for some reason then unknown to me, went wild. They turned upon us and attempted to disable our camera, attacking our interpreter and the group of their own people who were talking with him, men of the city whom he knew; and presently the boys began to hurl small stones at us and to taunt and jeer. I was unaware of what was going on, and in my ignorance kept the camera grinding. It was not very long, however, before we concluded that it was not a friendly demonstration. Our Ford was nearby, so as gracefully as possible we stepped in. Our interpreter jumped on the running-board, and the chauffeur put on all the power he could and finally succeeded in pulling the car loose from the hold the youngsters had upon it. Having a steep down-hill grade we got away—not, however, until they had pelted in the rear end of our car with stones. Fortunately we had already photographed everything we had in mind to get. The

(Continued on page 26)



SOME OF THE SCENES VISITED

LEFT, TOP TO BOTTOM: The Jordan, at the place where Jesus was baptized; Jewish burial ground on the site of the Mount of Olives; women at the city well, laboring while the men (under the trees in the extreme center background) discuss topics of the day; Es Salt, from which the writer and his party were stoned.

CENTER, TOP TO BOTTOM: One of the thousands of smaller Egyptian sphinxes, this one being located at Memphis, a city frequented by Joseph; where David tended his flock and the shepherds heard the song of the angels; eastern shore of the Sea of Galilee, where Jesus healed a demoniac; the Garden of Gethsemane.

RIGHT, TOP TO BOTTOM: Cliffs of Hinom, where the Jebusites sacrificed infants to appease the wrath of Moluch; what remains of Memphis, once the mightiest city of the world; the home of Gamaliel, at whose feet Paul was educated; the Mosque of Samaria, once a Christian church—built on the site of Herod's palace, where Salome danced, and the burial place of the head of John the Baptist.

FUNDAMENTAL ISSUES

F. Dean McClusky
Instructor in Education, University of Illinois, Urbana, Illinois

JOHN DEWEY has said, "Education is life." Since the moving picture plays such a large part in the leisure activities of our modern world, the educator must recognize that the film is an important factor in the education of our youth. The motion picture is here to stay, and no one will dispute the fact that the present movement for visual education received its impetus in large part from the development of the moving picture along industrial and educational lines.

Visual education is not new. The developments of the art of photography in the realms of still and motion pictures are new. The paramount question, then, which the educator must face is, "What is the value of these devices in the schoolroom?"

Modern education has seen so many new movements and fads come and go that the conservative teacher is quite likely to question the value of these new mediums of imparting knowledge. On the other hand, the teacher of today need not depend upon mere opinion or theorizing to settle in her mind the value and place of new methods. Education is a science, and the results of scientific investigations will point to the road that the teacher should follow in making the most efficient use of visual education's materials.

The Logical Basis of Approach

When the laboratory method came into being the science of education was in its infancy, if born at all. Even today this widely accepted phase of modern classroom technique has yet to be tested out as over against other methods of teaching. The laboratory method is here, and the experience of years has taught us many things about its pitfalls and advantages. Visual education as such is in the process of being established, and here the scientific educator can be of real service in building visual education upon a solid foundation. An illustration of this approach is to be found in the two articles by J. V. Ankeney in the October and November issues of Moving Picture Age. These articles point out with perfect clearness the scope of visual education and some of the problems it confronts. Such material deserves the careful attention of every educator interested in the field.

Every new movement owes its initial impetus in part to the novelty of its attack upon the same old problems. Herein lies a possible source of collapse in the movement—by virtue of the fact that what is new today is old tomorrow. Visual education, with all of its materials, should not run the risk of being discarded simply because one of its largest sources of material is to be found in photography, especially in the motion picture. The use of motion pictures in the classroom is still a novelty. Many teachers and superintendents refuse to introduce this form of instruction into the school because it is a novelty. They say, "I want to wait and see how it works out before I try the moving picture in my school. I prefer to wait until the novelty of the scheme wears off." Visual education must recognize this attitude and meet the issue squarely.

Among the Enthusiasts

Other dangers confront the movement for visual education. One is to be found in the doubtful assumptions of a psychological nature which the enthusiasts use to foster the use of pictures in the classroom. First among these assumptions is one that pictures can be substituted for language as a medium of instruction. For example, let us consider the following illustrations: Under the picture illustrating the article by James N. Emery, in Moving Picture Age for September, is the following caption: "Few of us have studied under such idyllic methods as does this class, assembled at the James C. Potter School for a visualization of one of the subjects that were to us words, mere words!" Fredric J. Haskin, writing in one of Chicago's large daily papers on October 1 of this year, starts his article on visual education with the following sentence: "Teach it by moving pictures instead of by books!" Homer Croy makes the following statement in the Woman's Home Companion for July, 1920: "Motion pictures make a more vivid impression on the minds of children than do books. The shortest way to the brain is through the eye." The title of Mr. Croy's article is "Do It with Motion Pictures." Even H. G. Wells in a recent number of the Saturday Evening Post champions the cause of the moving picture, and one more enthusiast, writing in Visual Education Magazine, attempts to prove that a class in science in the seventh and eighth grades learned as much from one showing of a film exhibiting "The Life History of the Monarch Butterfly" as they did in six 30-minute periods previously devoted to the study of the Black Swallowtail by textbook, specimens, and oral discussions.

What would the modern motion picture be without the captions and subtitles? Did you ever attempt to sit through a film and close your eyes every time captions appeared on the screen? These "words, mere words" are indispensable to the success of the film. Pictures are only supplementary to language.

Do Films Hold the Child's Complete Attention?

A second doubtful assumption of a psychological nature is the idea that pupils pay 100 per cent attention to the showing of a film. The writer has been conducting a number of investigations with the use of motion pictures in the classroom, and finds any amount of evidence to show that this is not the case. For example, a class of 26 children of the seventh and eighth grades was shown a film on "French Explorations" twice in succession. In response to the question, "What did you learn from the film in the second showing that you did not learn the first time?" eight wrote that they "gave more attention to details"; three said they "did not notice" certain things the first time; two said they "did not concentrate" the first time and missed certain parts; one said he "did not watch close" the first time; two wrote that "it was not necessary to see the film a second time"; and the remainder of the class reported that they were helped in remembering certain details by seeing the film a second time. The writer made note of the fact that bright pupils had a tendency to turn their heads during the moments at the close of a scene or caption to take note of some other thing or person in the room. They were content to get the main point and thread of the story and let the details go. Their scores in the test following the showing bear this out.

Something to Think About!

Another danger which confronts the movement for visual education is the confusion of entertainment with the learning process. The attempt to vitalize the school program by entertainment and thereby to continue the learning process is a fallacy which even the immature student of educational psychology will recognize. *There is no royal road to learning.*

Visual education faces other problems which might be discussed here, such as the commercialization of the materials used for visualization. An analysis of the different psychological processes involved in learning by means of the different materials of visual education should be made. An example of the sort of analysis meant by the writer is found in a recent book, "Imagination and Its Place in Education," by Edwin A. Kirkpatrick (Ginn & Co., 1920). To quote: "Moving pictures showing objects from different points of view or giving a perception of a series of movements produce images much more vivid, more correct, and real [than still pictures]; hence they supply valuable material to the mind, but the power to construct complex scenes is not greatly increased, and probably the tendency to independent construction is decreased by learning in this way rather than through words" (pp. 161-62).

Visual education is progressive, and, being progressive, will face these issues sooner or later. Once these and other problems are solved new ones will rise. The rapidity of the progress of the movement depends on the rapidity with which such obstacles are overcome. Let every visual educator of the genuine type select one of these problems and solve it. Then—and then only—will the movement come into its own.

Saving the Pine Forests

EFFORTS to combat the western pine beetle, now proving so disastrous to the pine forests of the West, are portrayed in the one-reel motion picture "Fighting Western Pine Beetles," just produced by the U. S. Department of Agriculture.

The film shows the way in which the insects attack a tree, working under the bark and girdling the tree with a series of passageways, and eventually killing it literally by mass attack. The Department maintains control camps in sections where the pest is particularly bad, and the infested trees are searched for and then felled. In the dry season the limbs and bark are stripped off, and exposure to the sun for several days is sufficient to kill all beetles in the larval stage; at other seasons the stripped bark and limbs are piled along the log and burned, the insect being killed without damaging the log.

The new film is being distributed through the Department of Agriculture and co-operating state institutions, or it may be purchased outright upon the authorization of the Department.

The churches provided no social life, there was no theatre; but the high school and visualization solved this community's problem

A MATTER *of* DETERMINATION

Elmer H. Staffelbach
Principal, Sunset High School, Sunset, Washington

TENNYSON, without thought of visualization in education, wrote, "Things seen are mightier than things heard." We might add, "Also, they are mightier than things read."

The writer has long felt that the moving picture, once placed in the hands of the teacher, would prove a valuable tool; so valuable, in fact, that the financial outlay involved would seem trivial. However, this remained merely a feeling, a vague sort of faith in some indefinite plan to put the moving-picture projector into the schoolroom.

Is This the Cause of Conservatism?

We teachers are often under the impression that the public, ever with a watchful eye upon us, is awaiting the first opportunity to criticize. The thought of introducing into our work something new brings with it a number of questions. What will the public say? How will the innovation affect the welfare of the school? Will the public react in such a way that the necessary harmony between the school and patrons may be preserved? Any teacher or school administrator will appreciate these doubts at their full value, and will also agree that this accounts for the conservatism of so many of our profession.

Then, too, there is the problem of financing the secondary activities of a small high school—athletics, etc. Not every community will finance high-school athletics, although athletic teams are expected of the school by practically every community. Athletic teams are expected because they have become a conventional feature of the school system. Not to have them would arouse criticism. Might it not be a mistake to add the expense of a projector to the costs of the other subordinate school activities, when even the latter were not provided for without difficulty?

Make Them Want It!

These questions are not to be lightly set aside by the school superintendent or principal, however important, in his judgment, the desired innovation may be, however much the people may need the very thing he has in mind. People often have needs without knowing them—often are unaware that they have unsatisfied wants. But if the public can be made to *feel* the need as a thing urgently desirable, then the problem is no longer one, and the new may be introduced without thought of criticism.

Thousands of the smaller communities scattered over the United States stand in need of wholesome entertainment, but the citizens of many of these are either unconscious of or heedless of their need. The young people of those communities seek entertainment where they can find it, foraging, so to speak, in all kinds of places—many of these places unfit to furnish entertainment for anyone, and much less fit to entertain the adolescent.

The Case of Sunset

Such a place was Sunset, in the state of Washington, prior to 1920. Sunset is a little "town"—there are no "villages" in the West—of perhaps a hundred souls. It is the center of an agricultural district tributary to the town itself, and which augments the group seeking social life by a number about equaling the actual population. There are two churches in Sunset; one of these holds regular meetings on the Sabbath. Social meetings in connection with the churches are rare. There are no picture showings, no theatre. But Sunset has one item of which it is justly proud—a fine modern school building which includes a gymnasium.

It is largely to the school that the people look for entertainment. High-school athletic teams are the pride of the people. The teams may not always win, but the public remains loyal; and this loyalty helps to put Sunset near the foremost in athletics, even among the larger schools.

Initial Steps

After having been principal of the Sunset school for one year and following a study of the community's social needs, the writer in the fall of 1920 put the suggestion of a motion-picture projector before the board of directors of the school.

The board, composed of intelligent, fair-minded men, immediately saw the potential advantages of a projector to the school and the community. The only question was one of funds. How should we pay for it? In this time of high taxes school boards are not spending money after the fashion of Uncle Sam in his late shipbuilding program. After discussing the proposition with a loyal and energetic High School Students' Association the writer was able to inform the board that the high school would undertake the payment of half the cost of the projector, provided the board would pay the remainder from the school funds and guarantee the payment of the students' share.

Equipment

In this way we were able to instal a projector in our school. It was of the portable type, requiring no booth, but might be operated from a table or even a desk. The machine with the necessary appurtenances, including an extra lamp (without which no one should operate a machine), cost us about $265. As the high-school auditorium was already wired for electricity we had no problem regarding power and light. For a screen we used white kalsomine on the plastered wall of the auditorium. This proved very satisfactory, and may safely be recommended.

After purchasing the projector we wrote to a number of film bureaus asking for a list of films for rental, carefully explaining our situation and especially defining the character of films we wished to show. We contracted with one of these bureaus for a weekly program of from five to seven reels—rarely more.

With one of the high-school boys who was especially interested in mechanics the writer made a careful study of the projector, guided by an instruction book. On the afternoon before the first program we ran two or three reels by way of practice. Everything went satisfactorily in the evening, and the program was pronounced a success.

Revenue

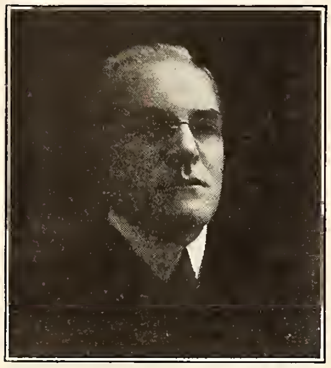
We established an admission charge of 15 cents for children and 30 cents for adults, feeling that this was the lowest price consistent with our plan of making the machine pay for itself. We did little advertising, but tried to make the public feel that we were attempting to give the best shows possible, and that the machine, once paid for, would belong to the public as well as to the school. Our patronage was good throughout the winter. No adverse criticism was received, although in spite of our care to get good films—so far as possible masterpieces of fiction, and clean comedies—undesirable substitutions were sometimes made. Also, old and much-used films sometimes gave us trouble. It was necessary because of this difficulty to change film bureaus once during the winter. Among other feature pictures we ran "Evangeline," "Aladdin and His Lamp," "Treasure Island," and "Soldiers of Fortune," films that were quite satisfactory.

(*Continued on page 30*)

Leaders in *Visualization*

These brief biographical sketches are appearing in order that you may enjoy a more intimate acquaintance with the men who have achieved some degree of national fame for their accomplishments with visual aids. The series will include representatives of all fields within the scope of visual instruction—religious, educational, social, etc. No definite sequence has been followed

A. G. Balcom



NEWARK'S Assistant Superintendent of Schools was born in the town of Burlington, Otsego County, N. Y., where he labored as a farm boy eight months of the year and attended the one-room district school the other four months. When he was thirteen he studied at the Union School of Hartwick, N. Y., which was three miles from his home, making the trip on foot every day for two winters through sunshine and storm—and never missing a day or being tardy once. The next two years he worked on a farm in the summer and taught school in the winter, thereby earning enough money to pay his way through the Albany Normal School, from which institution he graduated with honors in February, 1887. The following fall he became principal of the public school of New Providence, N. J. After serving two years in this position he was elected a principal of the largest school in Kearny, N. J., where he achieved success as a progressive educator during a period of six years. He was then called as principal of Franklin School, Newark, N. J., which position he held for 23 years. During this period he became supervisor of evening schools and public lectures of the city in addition to his duties as principal of Franklin School.

Mr. Balcom was essentially a classroom principal, in that most of his time was spent there helping the teachers make their instructing more effective. It was in such an atmosphere that the crying need of visual aids in teaching dawned upon him. As a consequence he equipped his school with illustrative material, charts, stereographs, and slides. Furthermore, he saw to it that these aids were used in teaching by showing the way through demonstration lessons in the classrooms. In 1918 Mr. Balcom was chosen Assistant Superintendent of Schools of the city, and was placed in charge of a group of schools known as the northern district of the city, which involved the supervision of about 450 teachers. This position gave him an opportunity to broaden his work in the field of visual instruction, and he immediately began to study the question of equipping the schools of Newark for the showing of motion pictures for instructional purposes.

Up to this time the Newark Board of Education owned one standard motion-picture machine which was used in connection with the public lectures, being moved from school to school, and one portable outfit using narrow-width film. Mr. Balcom called into service as chief operator an expert in motion-picture projection, William J. Alexander, who had had twelve years of experience in this work. As a result of six months' experimenting a plan was adopted which has resulted in the permanent installation of 27 standard professional machines with two of this type for portable purposes, and six machines using the narrow-width film for classroom showings and for use in old-type buildings where there is not sufficient room to install a fireproof booth. Forty schools of the city are on a regular schedule of film showings for instructional purposes. Last year 300,000 feet of film was used for purposes of instruction, much of it going the rounds of the city and being shown from 15 to 20 times, resulting in 2,298 showings to an aggregate optience of approximately 1,000,000.

This educator believes that the teacher is the greatest factor in education, and that if visual aids are to function as vital factors in instruction they must become a part of and fit into the teacher's lesson plan. This feeling prompted him to organize what is known as the Newark Public School Visual Education Club, whose object is to improve teaching through the use of visual aids, and whose meetings are devoted to practical demonstrations of the appeal of the eye in teaching. More than half of Mr. Balcom's time is spent in the classroom getting the viewpoint of the teacher, for he believes that all schemes of education must first be tested out in the classroom.

Mr. Balcom believes in a varied use of visual aids and is making an extensive collection of lantern slides for use in the schools, to be distributed from his office. He has made an exhaustive study of projection in all of its phases and is an expert operator of all types of lanterns and motion-picture machines. He believes that visual instruction is in its infancy and approaches the subject with an open mind, getting light and suggestions from all possible sources.

Farm Federation Screens Agricultural Films For Young Folks

J. R. HOWARD, president of the American Farm Bureau Federation, and his staff held a reception for 500 club boys and girls at the Chicago offices of the Federation late in November. The young folks came to Chicago under the auspices of the National Committee of Boys' and Girls' Club Work for the week of the International Livestock Exposition, all of them having won prizes in their club work in the past year. Following the reception the boys and girls enjoyed a screening of "Spring Valley" and "The Homestead," two pictures produced and distributed by the Farm Film Service of the American Farm Bureau Federation.

More Educational Films

THIS list is a continuation of material appearing in the October and November issues—films suggested by the National Board of Review as being appropriate for use in the classroom.

NORTH AMERICAN GEOGRAPHY

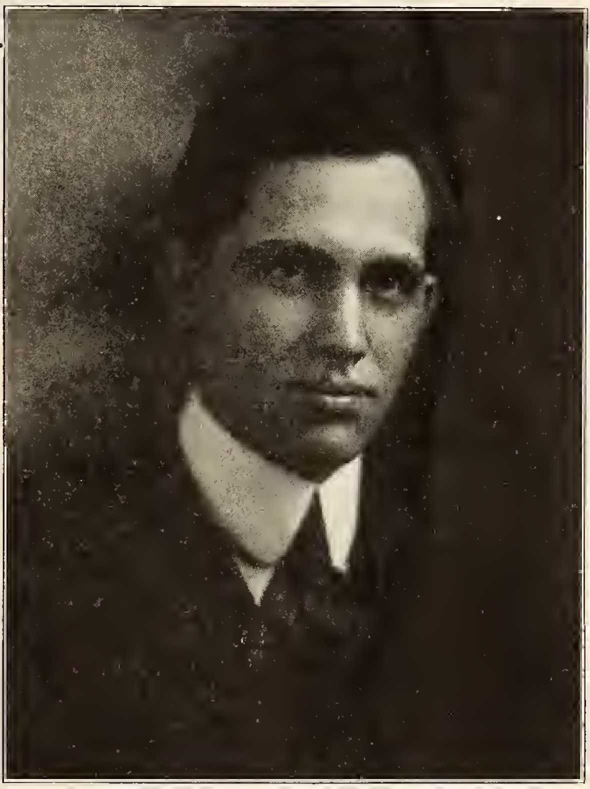
Title	Reels	Description	Source
Sons of Salooskin	1	Adventure scenic	R.-Cole
Southern States	2	Regional; non-inflam. stand. film	Soc. Vis. Ed.
Southern Tourist	1	St. Augustine, Mobile	Ed. Film
Spanish Calif. Missions	1		Y. M. C. A.
Stampede	1	Horse racing	Ed. Film
St. Paul	1		Y. M. C. A.
Sunset Trail	1	Glacier country-camping	Ed. Film
Sunshine Gatherers	1	Franciscan fathers, fruit trees in bloom	Prizma
Tacoma, Puget Sound	1		Y. M. C. A.
Tale of the Far North	1	Life and customs of Eskimos	Ed. Film
Tales of the Tall Timber	1	Story of a log	Ed. Film
They All Turn Turtle	1	Turtle industry in Florida	Ed. Film
The Course of the Cayuse	1	Trails of Rockies	Ed. Film
Through the Canadian Rockies	½		Ed. Film
Through the Nation's Parks	1	Yosemite and Glacier	Ed. Film
Tinklebottom Passes Through	1	New Orleans and Texas	Ed. Film
Tinklebottom's Finish	1	So. Calif., Lincoln Highway	Ed. Film
'Tis Tough to Be Tender	1	Yosemite Valley	Ed. Film
Titan of Chasm	1	Grand Canyon	Carter
To the Rainbow	1	Cascade Mountains	Ed. Film
Tobacco Fields	½	California	Pathe Rev. 20
Trail to Cloudy Pass	1	Scenery, storm effects	Ed. Film
Trail of the Sky	½	South side of Mt. Rainier	Ed. Film
Trip to Canadian Rockies	1		Y. M. C. A.
Trip to Royal Gorge	1		Y. M. C. A.
Uptown New York	½		Pathe Rev. 97
Valley of the Hoh	1	Oregon up to Mt. Olympus	Ed. Film
Valley of 10,000 Smokes	1	Alaska, volcanoes	Ed. Film
Variety: Rails, Rocks, Rivers	1		Ed. Film
Venice of New York City	½		Pathe Rev. 93
Views of St. Augustine, Fla.	1	U. S. and South America	Urban M. C. 26
Visit to the Grand Canyon	1		Y. M. C. A.
Wanderer and the Whoozit	1	Dog in Sierras	Ed. Film.
Washington, D. C.	1		Y. M. C. A.
Wasmanipal Week-End	1	Canadian Indians	Chester (1st Nat.)

A farm-bureau leader who disregards opportunities for improvement of his service has fallen short

The COUNTY AGENT PLUS

D. W. MENDENHALL

County Agent,
Dawson County, Montana



WHEN any device will increase the average attendance at farmers' meetings three times, when the county agent sees one farmer after another following suggestions given in this new way, and when there is a definite unifying of the community organizations—and all this at a minimum cost—there is something in this device that demands the attention of forward-looking people. The moving-picture machine has done this for me in Dawson County. I certainly would not care to carry on extension work without a moving-picture projector of some kind.

A Disappointed Audience

Two years ago I announced to one of the community chairmen that I would give a stereopticon lecture. I have a small slide projector; but this man advertised that there would be a motion-picture show, and everybody in the community turned out to see the moving pictures, little realizing how difficult it would be to produce such pictures in a rural district. I apologized and said that some day I hoped to have a moving-picture projector. While the crowd was well pleased with the pictures, I could see at the time that a moving-picture outfit would have a distinct advantage over the outfit I was then using, and I began investigating the matter, studying projectors, methods of financing, etc. I finally selected my present equipment because it seemed to give satisfaction to its users. I also liked the idea of a special generator on the Ford car so that I could secure sufficient current for the machine at a minimum effort in districts that had no electric current.

Raising the Resources

The next thing was the financing. I borrowed a projector from the college at Bozeman and secured some good educational films; then I approached the board of county commissioners, set up my machine while they were in session, and gave them a demonstration at the courthouse. They were well pleased with the outfit, but when I told them it would cost $500 for the projector and the generator they said the county was too poor.

But I was determined to have a motion-picture outfit. My next move was to go to the farm bureau and ask an increase in its membership fee for the purchase of moving-picture equipment. Three of the rural districts in the county had some community funds amounting to approximately $200, and I thought that if I could borrow this money from these communities we could eventually repay the loan with collections taken at exhibitions. I finally persuaded the officers of the farm bureau to let me go ahead with the project. I know they were a little skeptical, but I told them I would put in $100 if they would let me have some of the proceeds taken up at the different exhibitions. The moving-picture projector and generator were finally purchased, the total cost being approximately $550.

Experimentation

The first showing was scheduled in a community 30 miles from a railroad. There was no schoolhouse in the community large enough to hold the usual community gatherings, and an old granary was being used as a community hall. It was a February night, with the temperature close to the zero mark. I had never operated a moving-picture outfit with a generator attachment, and didn't know just how I would get along. But I studied the directions very carefully and thought that if the arrangement would ever work it would work when it was new, and so with much trepidation I began the screening. I ran three films satisfactorily, but at the beginning of the fourth my engine overspeeded and the voltmeter failed to work. We gave up the showing for the night; however, as the audience had seen two good nature films and a pit-silo picture, and as it was quite a novel idea to have a moving-picture exhibition in a granary, the people were well satisfied. My first collection was $8.60. I thought this was very good, considering that some of the audience had driven in open rigs on a zero night for 10 or 15 miles; and I knew then that moving pictures would prove valuable in my work, as soon as I had learned to operate the projector in an efficient manner.

Paying for the Equipment

Since that time I have held 40 shows, and only once have I had any trouble with my outfit. Our average attendance has been approximately 75, the average collection $5. We never charge an admission, and when we have our machine paid for no collections will be taken. As the operating expenses are charged to my office expense we have already paid off about $200 on our machine, which is less than a year old. I have given but three exhibitions in towns. The rest have been screened from 10 to 50 or 60 miles from a railroad.

It is very seldom in a sparsely settled county like Dawson—two persons in the square mile—that I do not find children from the ages of 10 to 15, and sometimes as old as 19, who have never seen a moving picture. One night I gave an exhibition about 15 miles from the railroad, and there I was very much surprised to hear the mother of six grown children say that she had never before seen motion pictures. Needless to say, the films bring a great deal of pleasure and enjoyment to people in the county.

Educationals and Comedies

Being a county agricultural agent, I feel that my duties are first educational and second recreational. Of course, if I can combine the two, so much the better. My sources of educational films are the U. S. Department of Agriculture, the state college, the Ford Motor Company, and other concerns that distribute educational films, and I have seldom been disappointed in films I have secured. There is a growing demand for moving-picture films by county agents and other extension workers, and an increasing list of good films is available. I find that a four- or five-reel showing is about the right length. I usually use from two to three educational films and one clean comedy.

I have talked pit silos in Dawson County for five years, but recently I secured a good pit-silo film illustrating construction and filling, and the feeding of the silage to livestock. I heard no less than 15 or 20 farmers say two weeks after a series of such pictures was shown in the county that they were going to build silos, and already two farmers have started the construction work. This is what I call "selling an idea."

On one occasion I showed some films on the construction of sanitary poultry houses. A few weeks later I was in the same community visiting among the farmers, and three or four of these farmers took considerable pride in showing me how they had rearranged their poultry houses.

I have given moving pictures out of doors, using the white side of a building; in granaries, barns, community halls, churches, schoolhouses, my own home, and my office. At the present time I simply use a white cloth as a screen.

I trust that the information here given will prove of value to the county agent who hesitates to incorporate motion pictures in his service, and even more particularly to the agricultural workers who has not troubled himself with thought on the subject of visual instruction. Through practical experience I know that the farm bureau leader who utilizes films will have a larger attendance at meetings, a more active personnel, a unifying bond of interest; and what more attractive picture need be painted for the alert, progressive county agent?

VISUAL EDUCATION

A Science and an Art

J. V. Ankeney
Associate Professor of Visual Education, University of Missouri

VISUAL-EDUCATION PROBLEMS

1. Relative Values.
2. Method.
3. Technique.
4. Psychological Basis.
5. Supply.

PROBLEM 3

WE have already described very briefly the problems of relative values of the three groups of objective materials and the relative values of the media of each group, and also the problem of method of using these materials as part of the teaching process. There are yet three other problems that demand the attention of every serious-minded educator who would make the greatest possible use of every device that would make his work more efficient and more effective.

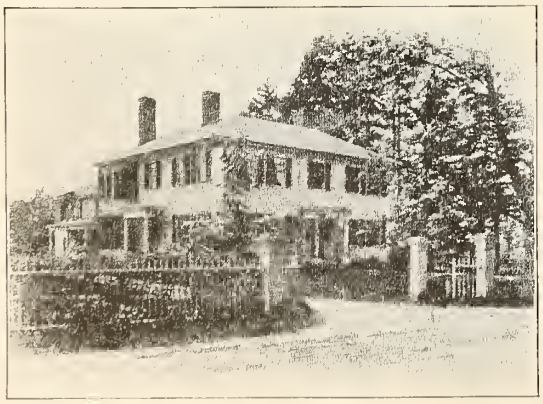


Fig. I. Poor quality

This slide has little teaching value. It is dull, dim, uninteresting and uninviting. Too many slides of this type are in use. No wonder results prove disappointing.

One of these problems has to do with such things as quality in lantern slides, in motion pictures, in charts, posters, stereographs, etc.; correct graphics, graphics free from error or chance for misrepresentation, graphics that get attention, hold attention, provoke thought, make a place in memory, are easily recalled, incite to action. This of course involves the choice of the correct graph to fit the material presented and the use to which it is to be put; it includes adaptation to the audience to which it is to be presented, taking into consideration age, previous experience, and mental ability. The correct and incorrect ways of presenting materials on posters present many problems. The making and use of charts involve choice of media, size of chart, size and style of type, choice of words and phrases, arrangement, and color harmony. The production, use, or appreciation of lantern slides involves a knowledge of good composition, clear-cut, brilliant, life-like photography, and color harmony. A problem worthy of thought and investigation is the relation of the brilliance of screen image, the size of screen image, and the distance from the screen, to the teaching value of a slide or film.

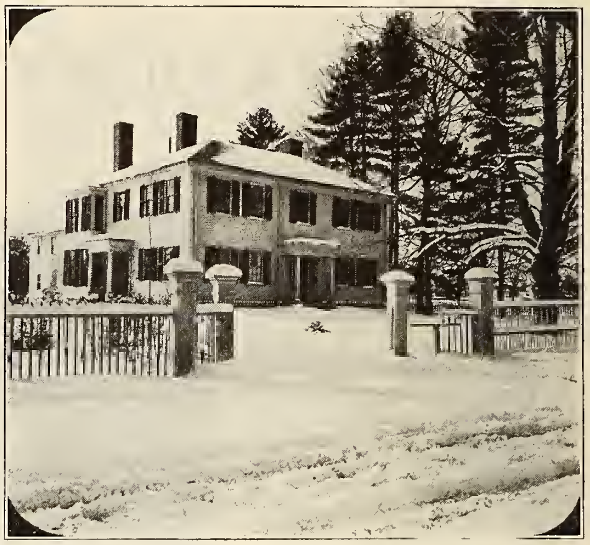


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Fig. II. Much quality

This slide has good teaching value. Its brilliance, lifelikeness, and composition invite one to enter. A square-cornered mat would have improved this slide. The same view in summer in color would be valuable.

There can be no doubt, if we are using representations of objects and processes or even real objects taken out of their natural settings, that every endeavor must be used to make them as truthfully and accurately representative of the objects in their natural settings as possible. This is no field for the novice. The greater the training, the more skilled the worker, the more teaching value will the materials have. This is the field of the technician in visual education. This is the problem of the technique of representation.

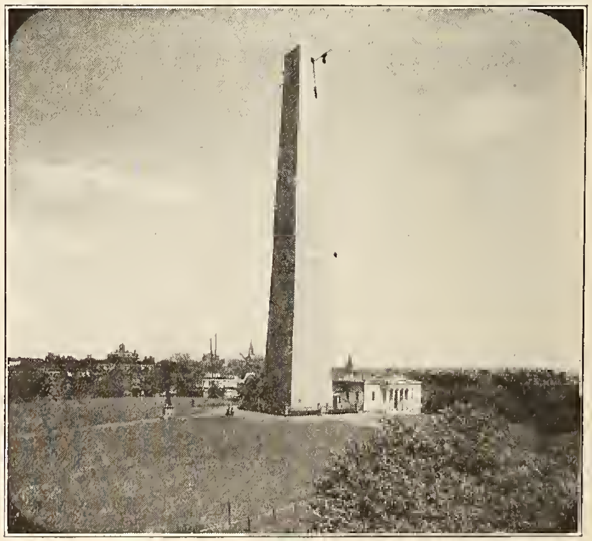

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Fig. III

Given the various media, the third problem of the visual educator is that of technique of representation.

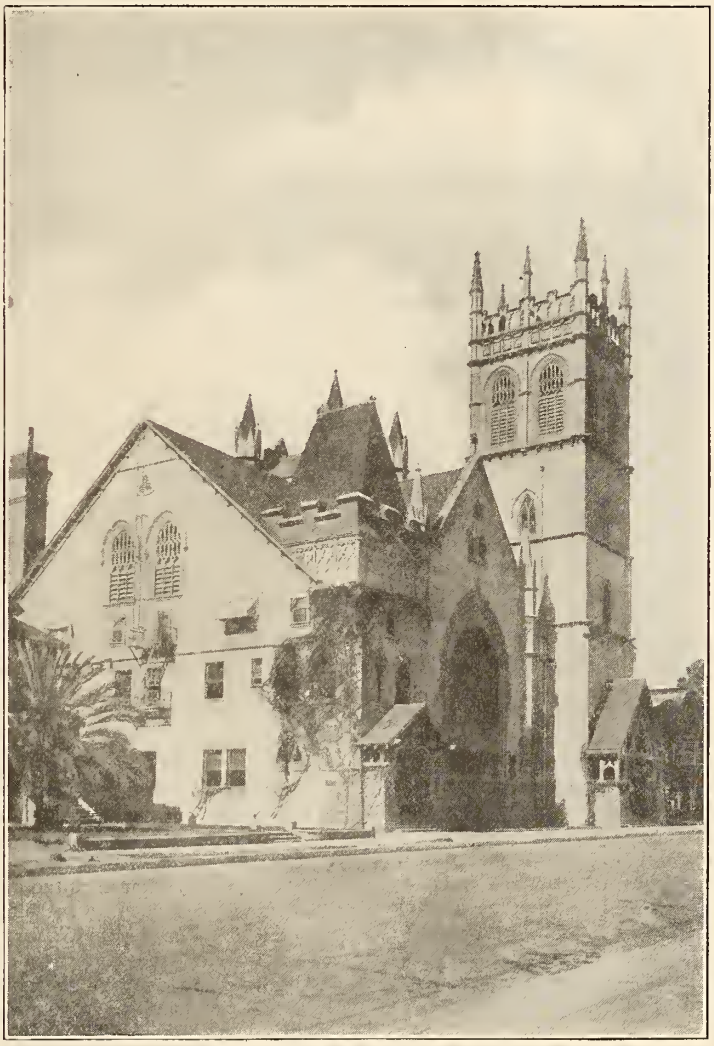
(Continued on page 28)

This pastor's work has doubled—but his attendance has increased 600 per cent. Would not Christ approve?

DIVERTING *the* TORRENT

Rev. Carl S. Patton
First Congregational Church, Los Angeles, California

I AM not one of the preachers who has been forever worried about his Sunday-evening service. I have always done the best I could with my evening service and have been reasonably satisfied. I have never thought that the same people who are at church in the morning ought to come back in the evening. I have always tried to reach with my evening service a different group of people, and thus to extend by so much the influence of my church [shown in photograph].



Since I have lived in Los Angeles I have constantly observed the throngs of people, especially young men and women, going up and down the streets on Sunday evening, waiting for the chance to get into a picture theatre. I have also observed, whenever I have attended a picture showing, how many pictures given in the theatre produce a profound moral and spiritual impression. This impression, to be sure, is apt to be more or less dissipated by the jazz music and the "Mutt and Jeff" or slapstick comedy which precedes or follows the feature.

Why Not?

It occurred to me that if one could take the right sort of picture out of its theatrical setting, put it into the church, revise the musical accompaniment somewhat and precede the picture by fine devotional music, the reading of scripture, and prayer, and make a talk of which the picture would be an illustration, he could thus drive home a lesson with more effectiveness than he could in almost any other way—and incidentally he would have five or ten times as many people to receive his message.

It was with some such idea as this that I first attempted the use of moving pictures in my Sunday-evening services a little over a year ago. I began it with great trepidation. I talked about it with a group of men for about four or five months before we started it. I did not quite dare to ask my congregation about it for fear a considerable number would be opposed to it. I knew that if the plan succeeded, the opposition would disappear; if it did not succeed, I should not wish to continue it. So I made the plunge.

The first night I was close to a panic before the service began. We made some slight blunders and, of course, had much to learn in the matter of equipment; but I do not hesitate to say that this style of evening service has been a great success. The use of moving pictures constitutes the best experiment in popular religion that I have ever tried.

The size of the audience is only one test, to be sure; but it is a fair one. Our Sunday-evening congregations for February, 1919, averaged 242. For the same month in 1920, with the pictures, they averaged 1,244. On the second Sunday evening in October, 1919, we had 132 people. On the same Sunday evenings in 1920 and 1921 we had respectively 1,265 and 1,190. Our offerings have increased proportionately.

I did not have any doubt from the beginning about being able to get a crowd. What I wondered was whether we could maintain a truly religious tone in the service. I had no ambition to run a "picture show." I wanted a religious service with the message driven home by the picture. In this we have absolutely succeeded. The congregation, though made up largely of people off the street and non-church-goers, with a considerable proportion of young people, is receptive and reverent. No one goes away from the service feeling that he has been to a picture exhibition; people go away feeling that they have been to church.

The Program

We begin our service with an organ prelude, and utilize the time occupied by this prelude to throw slides on the screen. Sometimes we use copies of the great English collects. Sometimes we have a quotation from Roger Babson on the Ten Commandments in business, or from President Harding on the reading of the Bible. After one of the quotations or prayers we have a slide which reads: "The evening program, beginning with the organ prelude, will proceed without announcement. The congregation is asked to join heartily in the reading of the scripture and prayer and the singing of the hymns from the screen." This slide is followed by another which reads: "This is not a picture show, but a religious service. The picture is shown to enforce a moral and spiritual lesson. That lesson this evening is ——."

After the singing of the hymns from the screen and a couple of solos or a duet, always of strictly devotional character, with the words also on the screen, we pass immediately and without announcement to the first double reel of the picture. Having only one machine, we have to change reels after the first 30 minutes. At that point I make my talk. I do not discuss the picture, but I make a talk of which the picture is an enforcement and illustration. For instance, with the picture "The Wise Fool" I talked on "The Soul May Be Purified by Bereavement." With the picture "A Message from Mars" I spoke on "Selfishness Is the Original Sin." With "A Ten-Dollar Raise" my theme was "A Man Must Look Out for Himself Also." The audience is prepared to see in the picture what the speaker wishes it to see.

(Continued on page 31)

The NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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[A paper by W. F. Handschin, Academy member and Director of Agricultural Extension, University of Illinois, Urbana, Illinois]

VISUAL INSTRUCTION IN AGRICULTURAL EDUCATION

I FIND myself quite in sympathy with the aims of the National Academy of Visual Instruction, as set forth in its constitution. I believe there is great need for much more extended and careful research, which shall determine more fully the place and value of visual aids in all lines of education. The development of better methods of distribution through co-operation and by other means is also highly desirable.

In attempting to determine the aim, place, scope, and character of visual instruction in the most effective teaching of agricultural subjects, a somewhat careful inventory and analysis of the more common visual aids may be helpful.

Scope

In addition to the printed page (the most common of all visual aids, perhaps) we should include pictures, charts, slides, films, models, and, wherever possible, the real objects in our list of materials most commonly used in the teaching of agriculture. Each of these aids enjoys a somewhat special adaptation; also, somewhat special limitations.

First: The Use of Pictures. Because of the veritable plethora of pictures these days, we often fail to appreciate the real educational value of this universal visual aid. With ever-increasing numbers of periodicals, advertising organizations, extension departments, and similar institutions, putting out literally acres of pictures in the interest of education and publicity, we are likely to undervalue the real contribution made by pictures in our educational program.

The very universality of pictures leads us often to value them all too lightly. I believe that when research in this field is more fully developed, and we are in a position to more fully evaluate the various visual aids, well-selected pictures, properly correlated to the specific teaching project in hand, will continue to occupy a large place as compared with the other visual aids. The picture is not only the most common, but it is by far the most inexpensive, of all of the visual aids. I need only add one or two illustrations to show the value of pictures in the teaching process.

A Practical Application of Pictures

Some years ago a well known professor of animal husbandry in a southern state found, in coaching the college judging team for the International Live Stock Show, held annually in Chicago, that his state offered only very limited opportunity for gaining experience in the judging of draft horses. Because of the lack of good draft-horse specimens nearly all of the preliminary training in acquiring an expert knowledge of correct draft types had to be given by means of pictures of good animals as presented in the livestock journals, sale catalogues, textbooks, and photographs available. The only real draft-horse judging, based on experience with actual specimens, consisted in a few days' workout on some of the foremost breeding farms in the corn-belt section just prior to the judging contest. To show the possibilities of good pictures in the hands of the resourceful teacher I need only add that this judging team captured the horse trophy, one of the most coveted of prizes, against the keenest and most expert amateur competition which the United States and Canada afforded.

It is interesting to note in passing that the first illustrated text on elementary economics has recently come from the press.

Second: The Use of Charts. As a means of presenting diagrams, outlines, investigational data, tables, and graphic representations of various kinds, the chart enjoys a special adaptation in agricultural education. This is particularly true with reference to extension teaching. A few charts summarizing the most important ideas and figures to be presented in a lecture or discussion can be made at small cost, can be easily carried from place to place, and lend themselves readily to use on a moment's notice, at almost any point where the audience may be gathered—in the country school, the country church, in a tent, or even out of doors.

The Effectiveness of Graphic Representations

Just a word with reference to the special value of graphic representations, frequently employed in making charts and slides. As a means of conveying the idea of quantitative relationship, distributions, and periodic changes, well-planned graphic representations seem to be for most learners very much more effective than the numerical figures representing the relationships involved.

The writer has observed, for example, that college students as well as farmers gain a very much clearer idea of the relationships involved in the monthly distributions of man and horse labor required in producing different farm crops when the numerical table representing such distributions are supplemented by graphic representations. In spite of the fact that I could reproduce the figures involved in some of these distributions almost exactly from memory, I must confess that the graphic representations convey to my mind a more accurate picture of the really important relationships in these studies. Perhaps those more accustomed to abstract philosophical analysis would have much less need of such graphic representation. It seems evident, however, that for the great majority of learners, even those of trained mind, in handling problems involving somewhat abstract relationships the graph as a supplement to the numerical tables adds materially to the effectiveness of the teaching process.

Third: The Use of Slides. From the standpoint of reproducing visual material the lantern slide possesses most of the advantages of both the picture and the chart. Its obvious advantages are that it makes possible the reproduction of a wide range of material at relatively small cost. The fact that it requires a dark room, equipped with a screen, a lantern, and a supply of electrical current or illuminating gas, materially increases the expense of operation as compared with the picture and the chart. These factors also place certain very definite limitations as to the range of conditions under which the slide can be used conveniently and economically.

The Value of Slides

It is no doubt true, however, that, wherever the mechancial conditions can be provided and where the expense involved can be met, the slide is one of the most effective means of conveying ideas of form, structure, color, quantitative relationship, and, to a considerable extent, productive processes. It lends itself readily to the supplementing of the lecture or discussion of many phases of agricultural instruction, both from the standpoint of the classroom as well as the extension audience. Soil improvement, crop production, animal husbandry, dairying, horticulture, and landscape architecture may all be taught more effectively by supplementing the lecture, the discussion, the quiz, or the laboratory exercise with good slides well chosen to illustrate the facts and principles to be taught.

Please note, I say *supplementing* the lecture, the discussion, or the quiz. I regret to say that far too often the slide is used as a *substitute* for rather than a *supplement* to the other methods of presenting the material. The exercise, instead of constituting a well-organized lecture or discussion with the slides fitted in logically as supplementary material, degenerates into a mere "picture show" with more or less related "conversation" thrown in. While I should hardly insist that the slides must always supplement the lecture or the discussion—in fact I can conceive of conditions under which the discussion may be secondary to the slides or even entirely omitted—I should maintain that in most instances where any serious attempt is made at instruction rather than entertainment the primary function of the slide is to deepen the impression or to make more clear ideas previously presented either orally or through the printed page.

Fourth: The Use of Films. In the judgment of the writer we have scarcely had time for anything like a scientific evaluation of the film as an aid in agricultural education. The use of films as a means of entertainment has occupied so large a place in the motion-picture field that relatively little careful study has been devoted to the question of determining the real educational possibilities of this new means of visual instruction. In spite of the fact that the film has been used more and more during recent years as a means of educational publicity by a great variety of commercial concerns, the publicity rather than the educational phases of the problem seems in the main to have been uppermost in the minds of the producers. I make this somewhat general criticism advisedly, and with some knowledge of the excellent work which has been done here and there in the use of films in familiarizing popular audiences with manufacturing and other productive processes. The very excellent films produced by a few students of biology, in which the growth processes are visually portrayed, are somewhat outstanding examples of the possibilities of the film as an aid in helping students to understand more clearly some of the most fundamental biological processes.

The use of films as a means of training workers in some of the more or less technical manufacturing processes affords the basis for assuming that the same means may possibly be employed in teaching the somewhat more complicated farm operations to prospective workers. Such training would be especially valuable if conditions should make necessary the transfer of workers from other industries to agriculture, as was actually done to some extent during the war.

Some of the recent studies in motion analysis which have been made in the study of form in athletes, suggest that similar studies might be of value in making an analytical study of gaits and action in the teaching of horse-judging.

On the basis of the preliminary attempts in the use of the film as an aid in the teaching of agriculture we may assume, I believe, that the chief value of the motion picture will consist in presenting the most popular or non-technical phases of the subject to those who have relatively little knowledge regarding it. Such films might be prepared in large measure for "urban consumption," since it is important that the consumer as well as the producer have some knowledge of the business of food production. It will be greatly to the advantage of the farmer when the city dweller knows more about farming and farm life.

In teaching the farmer about farming, the film will probably be of greatest value in presenting technical rather than popular material, since the farmer is already somewhat expert in all of the ordinary processes of production. In those activities somewhat closely related to agriculture, such as marketing and transportation, the film may be employed to advantage in presenting even the most general phases of the subject. With these the farmer is as yet much less familiar than with the productive processes. The presentation of films showing methods of production and distribution in foreign countries, or in other regions of his own country with which he is less familiar, may have economic as well as cultural value for the farm audience.

The Film's Limitations

The very nature of the film, with its rapid-fire methods of projection, seems to me to impose certain limitations in doing serious and really constructive teaching. Unless the learner is already fairly familiar with the facts to be presented on the screen, the movement is all too rapid for even the most alert minds to comprehend. If the material presented is to cover new ground with which the learner is only slightly familiar, or where operations or processes are to be analyzed in detail, the speed of the activities must be materially reduced if the average mind is to follow the various steps in the processes being presented. For detailed analysis and careful study of any operation it would seem almost necessary to reduce the speed of the motion picture until it becomes a series of discontinuous slides rather than a series of fused or continuous slides. That is, for the careful study of movements and processes the film would seem to have certain limitations which are only removed when it is resolved into what it really is, a series of slides.

In consideration of the use of the film as a means of visual instruction in agriculture, it is of course necessary to take into consideration the expense involved in the production and presentation of motion pictures. This phase of the problem presents special difficulties in reaching the more remote communities which do not have commercial moving pictures. The use of the portable motion-picture outfits, while practicable mechanically, is frequently out of the question because of the expense involved.

Fifth: The Use of Models. The use of the model representing various items of farm equipment, buildings, or even the farm itself has been one of the common means of presenting new ideas to farmers and students of agriculture. One of the most successful examples has been the presenting of a model farm showing the general layout of the feed system, the location and arrangement of the farm buildings, and the crop rotations, with the actual crops growing. This model farm supplemented by charts and descriptive material has proven to be one of the most effective means of teaching the fundamental facts regarding the scientific organization and operation of the farm. Other ideas of a similar nature can be presented with equal success, by means of carefully planned and constructed models of the real thing.

Naturally the size, weight, and construction of such models may make it difficult to transport the material from one place to another. Much of this material, however, may be so constructed that it can be easily taken down, crated, and carried or shipped from one point to another. The expense involved may be great or small, depending on the character and construction of the particular model in question.

Sixth: The Real Object. A prominent educator has said that the picture, the slide, and the film are valuable mainly because they serve as substitutes for, or supplements to, experience. If we assume that this is true, we should be forced to conclude that the more real the substitute for experience the more effective would be the teaching. If realness has any special efficacy in teaching, then the agricultural teacher indeed is favored. In no field of teaching with which I am familiar has the teacher had access to so wide a range of actual material as in the teaching of agriculture. For more than 25 years animal-judging has been taught very largely with real animals, and soils and crops have been studied in the field and laboratory with real materials to supplement the textbook. The manufacture of dairy products has been taught in terms of actual milk, cream, butter, and cheese. Fruit-grading and -packing has been taught with actual barrels and packing cases, and with real red apples. In all of the better-equipped colleges of agriculture, and in many of the high schools where courses in agriculture are offered, teaching is being done more and more with the real animals and the real materials. The impression is gained through the senses of touch, temperature, smell, and the muscular sense.

Demonstration in the Teaching of Agriculture

In agricultural-extension teaching the demonstration has become the almost universal means of teaching better methods of agricultural production, and of improved methods in housekeeping and homemaking. In fact it was only through the introduction of the demonstration method of teaching, supplemented by the effective organization of farmers, that wholesale results have been secured in getting farmers to adopt the better methods of agricultural production long advocated by the United States Department of Agriculture, the state colleges, and the other institutions interested in the advancement of agriculture. The demonstration method represents, in my judgment, the best type of visual instruction. It combines the visual aid with most or all of the other sense impressions; i. e., it represents the maximum of realness and sense registration.

On the basis of the preliminary information available regarding the character, value, and special adaptation of each of the visual aids discussed, it seems possible even at this early date to determine with some degree of accuracy just which type of visual aid is best adapted to the most effective presentation of a particular unit of subject-matter. Naturally the question of availability of material, expense involved, and the time and energy available will need to be taken into consideration in the selection of the visual aid to be employed, and in outlining the general plan of procedure.

Any attempt at arbitrary conclusions at this time would be, I feel, presumptuous. What is most needed is an amount of large development or research activities concerning the use of visual aids in our educational programs, in order that the whole plan may be made to confirm to sound educational procedure. I hope the Academy of

(*Continued on page 32*)

HIGHLIGHTS

Films Reviewed by the Editor

"*A* MAKER *of* MEN"

ONCE more we come upon a film produced especially for the non-theatrical audience; and, even more significant, this is from the pen of one whose first non-theatrical picture has been accorded a conspicuously hearty reception in chuch exhibitions—James K. Shields.

"A Maker of Men" is the life story of a man who decided he would be a minister—and who carried out his decision. We first meet Bruce Douglas when he is a youngster—and let me interpolate right here that he is as bright, wholesome, and generally attractive a lad as you could care to look upon—doing his best towards the support of his widowed mother. Fortune is not smiling upon them, and at last Bruce is forced to go to work in the mines.

On an occasion when Alexander Fairchild, owner of the mine, and his daughter Edith, who is a school friend of Bruce's, are sightseeing in the mine, an explosion occurs. Fairchild, becoming confused, picks up the child and runs in the wrong direction; but Bruce turns him back and they escape danger. And so when Bruce's mother dies Fairchild gladly takes the sturdy youngster to live with him.

Here occurs a lapse of years, and then we see Bruce returning home as a broad-shouldered college graduate. His mental strength also displays itself when Fairchild starts to discuss plans for Bruce's business career, for Bruce has remembered and coincides in his mother's wish that he should become a minister. The pleading of the foster father does not swerve the decision of the young man; and finally Fairchild loses his temper and declares he will eject the lad from his home if he will not give up his plans for religious service. Bruce quietly takes him at his word.

Seated at the station and glancing over the first page of a newspaper, Bruce's attention is attracted by an unusual item of news—the story of a lawless southern mountain town which had forcibly expelled its pastor as an unnecessary encumbrance. A place for a man! thought the ambitious candidate for a pastorate; and forthwith Bruce purchased transportation to the community which had so recently and so literally disposed of its religious perquisities.

To summarize briefly one epoch which contains a generous amount of genuine humor and yet is an essential element of the story, Bruce convinces the townspeople, some by his demonstration of physical strength and others by his constructive Christian service, that he is needed in the community; and some indication is given of the improvements effected in the town under the leadership of a pastor who believed in his spiritual message and fought for it.

In the meantime Edith Fairchild has married Charles Hamilton, a former schoolmate, and they have a small son. While the family is touring through the southern mountains with Edith's father, a stop is made for slight repairs at the blacksmith shop of the town where Bruce is pastor. Mention is made of the local minister, and Edith discovers that he is her adopted brother. The men, however, will not consider waiting to see Bruce.

As is the way with the pastor who accomplishes markedly fine results, Bruce soon is urged to take a city pastorate where the field is broader and his assistance more urgently needed. He fares forth from his friends, perhaps the most devoted of whom are Joe Buckner, the former gang leader and now the blacksmith, and his beautiful daughter, Loraine.

Edith's son, Charles Hamilton, Jr., follows the weak example of his father, and eventually is sentenced to prison for forgery. He escapes, and flees into the Tennessee mountains. He gets work with Joe Buckner, develops a deep love for Loraine, and at last they elope.

Joe Buckner, unable to trace his beloved daughter, writes of his trouble to Bruce Douglas. How Bruce finds Loraine and puts her in safe hands until her husband has squared his account with the law; how the aging pastor restores the chastened son to his family; how Alexander Fairchild comes to realize that Bruce's choice of vocation was the only decision he should have made—these are the facts of narrative that carry to its conclusion "A Maker of Men."

The skill so evident in the production of "The Stream of Life" will be a little more evident in this six-reel picture. The structure of the second film is more complicated, and for the very reason that a bigger piece of work has been attempted the benefits of the experience gained in the initial production have been partially absorbed in the more ambitious effort. The producer has wisely seen fit to make each new film a more difficult type of production, and this can only be commended as a logical step toward progress.

Bruce guides Fairchild and Betty to safety

Possibly some religious workers may have objections to the amount of tobacco-chewing indulged in by the rough characters of the small community, as emphasized by the film. This portrayal is undeniably accurate as regards these characters, but I see no need of giving this unclean and unpleasant feature more than very brief notice. As for the incident in which the postmaster loses his tobacco, it has no warrant for its existence in the picture; it is not necessary to delineate the habits of the character, as these have previously been dwelt upon, and the little humor found in the scene is decidedly not elevating. Let me also call your attention to the comment of the thugs, who were trying to abduct Loraine "for the Madame." You may wish to keep this subtitle off your screen, although it undeniably has a bearing as explaining the purpose of the abduction. Aside from these questions that I have raised—questions that I want you to decide for yourselves during your previewing of the film, rather than consider my statements as condemnation—the film is entirely satisfactory.

I believe that every church possessing a projector should give its members and others the benefit to be found in the exhibition of "A Maker of Men." The photography is of professional character; the story flows in a smooth fashion distinctly unlike the progress of the narrative found in some of our non-theatrical productions; the theme of the story is religious, but the sincerity and conviction inherent in this picture are a relief after the maudlin sentimentality so often construed by producers as fundamental in a religious atmosphere. In many recent letters to me pastors have expressed the desire that more high-grade religious films be produced. The producer of this film has here made a second worthy contribution to the cause; and my only hope is that he will concentrate his efforts upon the reasonably rapid production of more films of the character of "The Stream of Life" and "A Maker of Men."

"WINNERS *of the* WEST"

I WOULD like to call your attention to a serial now running in the motion-picture theatres. But do not let your natural thoughts on the subject of theatrical serials prevent you from reading this comment.

The Universal people have been anxious to determine whether or not it is possible to produce serials of such a type that they would be enjoyed by theatrical audiences, and yet would be appropriate for distribution among the schools and churches after the theatrical run had been completed. The serial "Winners of the West," composed of 18 episodes of two reels each, is a formal test of the public's desire for clean and historically valuable pictures with plenty of action.

I have already seen three episodes of this serial, and I am frank to say that when this issue is off the press I shall take the first opportunity to see the later episodes. The subject-matter of the picture is the famous expedition of Captain John C. Fremont in the days of the gold rush. We start with the expedition from Boonville, Missouri, and follow the adventures of the hardy travelers as they travel through Kansas, New Mexico, Arizona, and California to Sutter's Creek, the scene of the great gold strike. This is frankly a western film, with its Indians and other terrors, and I would not advise you to waste your time in considering this picture if you object to films portraying thrills and adventure. The features that distinguish this serial from the ordinary "western" are its cleanness, its historical accuracy, and the very superior grade of its photography.

This discussion is really advice rather than a conventional review; for I review nothing that I have not seen in its entirety. I consider "Winners of the West" a very high type of production, and a project that should be given approval for the encouragement of further similar productions. If the material interests you I would suggest that you write to any of Universal's branch offices for further information, stating that you are considering the use of this picture for non-theatrical purposes; or if you are in a town or city watch for the serial in any of the theatres and form your own opinion.

SOMETHING DIFFERENT

ON RARE occasions one runs across a film that, though unhonored and unsung, impels him to feel that after all the world is a fine place to be in, and it is good to be alive. Such a satisfactory sensation was aroused in me by the two-reel feature "The Homekeeping of Jim."

Jim, a mechanic, is not happy at home; and a run-down house and grounds, a discontented, nagging wife, go far to explain his attitude. His children find their pleasure away from the home, in doubtful company, for they enjoy the conditions no more than does the father.

At last Jim decides that he will sign the property over to his wife and then disappear, for what is there to live for if a man's home life be only discord? He sets the date of departure; but, after looking over his place in the light of events to come,

The housekeeping begins

"THE FOUR SEASONS"

An Urban Popular Classic

A feature photoplay describing Nature's ways and moods in Spring, Summer, Autumn and Winter.

In a letter to Mr. Urban, on "THE FOUR SEASONS," Ernest L. Crandall, director of Lectures and Visual Education of the New York City Board of Education, says:

"I am sure we both want and need this material in our schools."

Recorded by RAYMOND L. DITMARS, curator of New York Zoological Society; edited under the personal direction of CHARLES URBAN.

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To entertain and amuse is good—
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he decides he could not decently go away without first repairing the broken-down fence and painting the house.

And here is the beginning of the end. The sprucing-up of the property appeals to the other members of the family; before first items have been cared for other need of improvement has been noted, and soon they are engaged in a wholesale transformation of what had been a dingy, uninviting home. The day of Jim's departure arrives, but he has realized what a significant part the improved home now plays in the lives of him and his family, and his dreams of other scenes are supplanted by the more substantial happiness found with his wife and children.

The scene wherein the boy offers Jim's daughter a cigarette should be cut, for it is not essential to the story and carries a bad suggestion; otherwise the films contains no objectionable material. The scenes are convincingly carried out; the simplicity and sincerity of the production are markedly pleasing; the picture is unusually appropriate for any non-theatrical purpose.

This film was screened for me by Community Motion Picture Service, 734 S. Wabash Avenue, Chicago, with branches in the principal cities.

INDUSTRIALS

THIS month I am referring you to two industrial films that have very decided pictorial value, contain practically no advertising, and may be obtained for the asking. I wish also to state here that the Atlas Educational Flm Company, which produced both of these, has been conspicuous by its willingness to co-operate in my plan to inform you regarding industrial pictures appropriate for your exhibitions.

"Speeding through Dixie" is a one-reel demonstration of the strength, versatility, and general satisfaction to be found in a certain make of automobile. The audience is taken on a most enjoyable trip through the South, over the worst of roads, on mountain climbs, over the sand racing-courses of Florida, and in speed contests with railroad trains. The picture is very interesting from a scenic point of view, and the accompanying dialogue is enlivening. The only advertising is one very brief closeup of the company's trade mark on the radiator of the car.

"A Romance of the Hardwoods," in two reels, is a story of the southern lumber industry. We see the felling of the great forest monarchs, the arduous hauls to the narrow-gauge railways, and the often dangerous trips down the mountains to the main railroads. There is absolutely no advertising in this film, the purpose of its production being to inform the public as to the actual processes of lumbering. I deem this a highly desirable picture for any non-theatrical exhibition.

FINAL EPISODES *on* LINCOLN

HERE are the ninth and tenth episodes of the Lincoln Cycle, "The Slave Auction" and "Under the Stars." The fact that I have reviewed this entire series, two episodes to an issue, indicates the opinion I hold of this excellent non-theatrical material.

"The Slave Auction" is not a very pleasant episode, for the very fact that it portrays scenes in the days of slavery—the handling and selling of slave men and women. Lincoln runs into the slave system while on a trip to New Orleans, the immediate cause of his extreme interest being that the mother of little Rastus had been stolen in free territory and sold as a slave. Lincoln's experiences on this trip were part of the background for his never-dying and eventually successful determination to abolish slavery. There are one or two points which, though adding to the vividness and horror of this impression of slavery, may seem objectionable to you; for instance, where the auctioneer tears the covering from the negro woman's shoulders, and where the girl has to be given robing by another negress.

"Under the Stars" treats of the period when the Kentucky senate resolved to remain neutral in the Civil War. Lincoln writes a note pleading that his home state shall not fail him in this hour of trouble. When the note is received one member of the resolutions committee tells the other members of Lincoln's sincerity and of the brave part the President's ancestors had played in the settling of Kentucky, the incidents, of course, being graphically pictured.

The series, by episodes or complete, is distributed by Community Motion Picture Service, with branches in the principal cities of the country.

SPENCER HOME DELINEASCOPE

FOR

Lantern Slide Projection

The Home Delineascope is indeed an ovation in lantern slide stereopticons at a price of less than one half of any other machine of this type. It gives equally satisfactory results, is thoroughly standard and reliable throughout. Screen pictures with standard slides can be projected to about six feet with the 100 watt bulb; to eight feet with 250 watt bulb; to ten or more with 400 watt bulb. All of the latest concentrated filament nitrogen type.

The Home Delineascope is all metal, finely finished with special baked on crystal enamel. Dimensions 18x4¾x7½" and weighs 6¼ pounds. It is fitted with a high-grade Spencer projection lens with special focusing adjustment, takes standard slides in special quick changing carrier and is ready for action in any standard 110 volt light socket. Any layman can operate a Spencer Delineascope perfectly without any instructions.

The Home Delineascope can also be used as a bromide enlarger by obtaining for it the special enlarging apparatus consisting of 12x15 bromide easel, F:8 rapid rectilinear lens in mount, holder for negatives, and extra housing to make lamp enclosure light-tight. Outfit is, of course, of the fine Spencer quality throughout. Price, **$15.00.**

The Home Delineascope, 10 watt, 110 volt bulb, 10" cord,	**$25.00**
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APPROVED FILMS *and* THEIR SOURCES

New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects

Films for the Church, School, and Club

The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select high-class films, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

(See addresses of exchanges below)

FAMILY FILMS

Recommended for Young People and Adults

Zuni Kicking Race. Reels, 1. Producer, Outing Chester; exchange, Community Motion Picture Service. Remarks: Zuni tribe of Indians in New Mexico, potters, pueblos, painting a bowl, building kiln around it; kicking race older than history or cliffs of Arizona; people in north half of village race those of south half, choosing leaders, baking bread for Rain Gods, planting Mowe, choosing the stick; kick sticks across desert with bare feet among cactus, sand, and rocks, Komosona drops stick in pool and race is ended.

Two Minutes to Go. Reels, 5. Producer, Arthur S. Kane Pictures Corporation; exchange, First National. Remarks: Featuring Charles Ray. Football story of college life at Hallowe'en. Boy, working his way through college by delivering milk at 5 o'clock each morning, is discovered by the merrymakers at a Hallowe'en party and is made to see by the attitude of his sweetheart that his work glorifies rather than humiliates him.

The Foolish Age. Reels, 5. Producer and exchange, Robertson-Cole Prod. Remarks: Doris May. Young girl starts out on "Crusade of Cheer" in response to sermon delivered on her graduation day, refuses to marry her fiance because he is not poor and downtrodden and does not "need" her. She reforms some desperate characters but finally decides she cannot live without her lover. Comedy.

JUVENILE FILMS

Recommended for Children Under 12 Years of Age

Mysterious Tracks. Reels, 1. Producer and exchange, Pathe. Remarks: Adventures of Bill and Bob. Indian friend and guide discovers tracks in sand. The two boys and Indian track an Australian bear. Gently letting the bear down out of the tree, the boys take it home to be their little sister's live Teddy bear. Cut two sub-titles where words are misspelled.

Animal Circus. Reels, 1. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: An animal circus, showing tricks of cats, dogs, bears, goats, monkeys, and seals.

A Day in the Wilds. Reels, 1. Producer and exchange, Pathe. Remarks: An adventure of Bill and Bob. Boys meet Mrs. Woodpecker and Grandfather Porcupine in the woods. They go fishing with home-made fishing tackle, and catch some trout, which they fry for supper.

INDUSTRIAL FILMS

Recommended for Classroom Instruction

Cheddar. Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Cheese-making in England. Somersetshire, rugged gorge bears mute testimony of mighty upheaval of ages ago, strata would still almost fit together if gorge could be closed again, grotesque forms of rock, Cheddar cheese made in valley near by, milking, mixing rennet with milk, curds stirred for an hour, whey drained off, put into a cloth until acid forms, salting, grinding, packing in vats under heavy pressure, ripening. Back to the gorge, overhanging cliffs, a picnic party partakes of the freshly made products.

Irrigation in the Southwest. Reels, 1. Producer, Austin Motion Picture Corp.; exchange, Nat. Non-Theatrical Motion Pictures. Remarks: Peters' Text Films. Roosevelt Dam in Arizona, swift mountain torrents soon leave the land dry again, government has spent millions of dollars on irrigation, Salt River canyon, Roosevelt dam built of granite from surrounding mountains, Geronimo Indians were laborers originally in wilderness, now accessible by auto, water in dam would cover Rhode Island, canals radiate from dam, desert now rich agricultural country, Egyptian and Sea Island cotton.

Kineto Review, No. 160. Reels, 1. Producer, Kineto Co. of Amer.; exchange, National. Remarks: Living Book of Knowledge series. Persian sheep on American ranches, from Kara-Kum desert, Persian lamb, Scottish Merion, cross-breeding, shearing by machinery, branding with paint, transporting sheep on three-deck barge, sheep pen, especially trained goats lead sheep to slaughter; Zebu and Hereford cattle interbred, chute for disinfecting (cut all scenes of lassooing and branding), inoculating Brahman bull, Texas steer, and old-fashioned cattle, cutting gate, artesian wells, balanced rations, stock-yard pens.

Wheat Raising and Whaling. Reels, 1. Producer, Austin Motion Picture Corp.; exchange, National Non-Theatrical Motion Pictures. Remarks: Peters' Text Films. Large quantities of wheat raised in North and South Dakota, Montana and California, largest fields in world, farms divided into sections with different crews, tractor with eight plows, 1,500 to 2,000 bu. wheat thrashed in a day, combined reaper and thrasher pulled by tractor, chaff left in field, transporting wheat. Whaling, fishing an industry of New England, substitutes for baleen make whaling almost unnecessary, cutting up the whale (cut scene of blood pouring from carcass of whale as it is being cut up).

Mexican Oil Fields. Reels, 1. Producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks: Oil derricks, boring for oil, drilling, geologic dentistry, the bit that bites, gushers, separating gas from petroleum, "Bad Boy" well, lake of oil, oil drenched vegetation a menace, results of a lighted match, the gail, gringoes, grub time, the mascots.

Charles Urban's Movie Chat, No. 64. Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of Amer. Remarks: Views about Rome from the Tiber, tomb of Cecilia Metella, statues and fountains, forum, statue of Victor Emanuel; gathering apples in New England; dredging river beds for gold, discharging waste and gravel; a cattle market in Peru; the bonnet monkey at the zoo; the Klickitat river near St. Adams, wash fish, wheel for catching fish along shore.

BIOLOGICAL FILMS

Recommended for Classroom Instruction

Where Plants Live. Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Plant life depends upon soil, moisture, heat, air and light. Plant society is index of physical features of region. Soil is finely broken, rock combined with animal and vegetable matter, irrigation, light keeps bacteria and fungi away, leaves used for breathing, under-water plants, map of United States showing types of plants in different parts.

Kineto Review, No. 136. Reels, 1. Producer, Kineto Co. of America; exchange, National. Remarks: The farmer's allies and pests. Urban Science Series. Ladybird destroys green fly, larvæ, vice-like jaws in back, emergence of ladybird from pupa, larvæ of pieris, brassicæ, caterpillar attaches itself to wall by silken thread, emergence of crysallis as it hangs attached to the wall, solitary wasp, mason bee, mud-dabber bee, close-up of bee at work, closing last cell, each cell contains an egg and a supply of food, larvæ hatches out, larvæ enter pupa stage.

Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical film directory, which every subscriber has, pages 12 to 19, inclusive.

Community Motion Picture Service,
46 West 24th Street, New York City

Famous Players-Lasky Corp.,
485 Fifth Avenue, New York City

First National,
728 Seventh Avenue, New York City

Kineto Company of America,
71 West 23d Street, New York City

National Non-Theatrical Motion Pictures, Inc.,
232 West 38th Street, New York City

Pathé Exchange, Inc.,
35 W. 45th Street, New York City

Robertson-Cole Distributing Corp.,
1600 Broadway, New York City

Society for Visual Education,
806 West Washington Blvd., Chicago

GOSSIP-GATHERING *on* FILM BOULEVARD

THE SOCIETY for Visual Education, a commercial organization engaged in the production of educational films and the distribution of Acme S. V. E. projectors, announces the preparation of a motion picture entitled "Poultry Raising for Profit." It is expected that the film will be of marked value to many farmers who have been unable to attend poultry courses at the state agricultural colleges. Much constructive information ordinarily used only by the poultry specialist is to be incorporated in the picture; as, for instance, that level roosts are best, that artificial lighting in winter increases egg production, etc.

* * * * * * * *

The Classic Feature Film Company, 739 Rockaway Avenue, Brooklyn, N. Y., a new concern in the non-theatrical field, is specializing in the production and distribution of good films. The company has already arranged for distribution rights on "Dombey & Son," "The Lyons Mail," "Her Greatest Performance," and "Lady Windemere's Fan," and the distribution of other well-known productions is now being arranged.

* * * * * * * *

The Picture Service Corporation, 51 East 42d Street, New York City, is now preparing the first motion-picture cartoon ever made by Clare Briggs, the well-known cartoonist. Entitled "Ain't It a Grand and Glorious Feeling!" (as might have been expected), this picture is to be screened throughout the country to induce everyone to "Shop Early." The action portrays the dream of Mr. Late Christmas Shopper, who undergoes wild and desperate experiences until he awakes from his dream and realizes that in reality there is still time to do his shopping early. The film contains no advertising.

* * * * * * * *

Among the recent Paramount-Burton Holmes Travel Picture releases is "Across the Grand Canyon." A new steel bridge has been constructed spanning the Colorado River at one of its most interesting points, and the pictures shown in this film were taken by the first group to cross the new bridge—the Burton Holmes camera party.

* * * * * * * *

The photograph shown on the Editorial Page is taken from "Dream Pictures," a novel and enjoyable phase of visual instruction which has met with considerable favorable comment. Branson DeCou, 213 William Street, East Orange, N. J., is the originator and conductor of the plan. He has a comprehensive collection of tinted slides—partially the product of several transatlantic trips—each slide very unusual in its subject-matter and photography; and synchronized with the showing of these slides he plays victrola records so chosen as to visualize the mood of the picture by the impressions created in the imagination. For instance, with pictures on the Blackfeet Indians the record used was the Indian Lament, by Dvorak; with Californian pictures the audience heard Knowest Thou the Land, from "Mignon," etc. This unusual type of program was put on by Mr. DeCou recently as an entertainment feature for the Newark Camera Club, and then at the request of Mr. A. G. Balcom it was presented before the Newark Public School Visual Education Club. Since then Mr. DeCou has presented his "Dream Pictures" for a week for the school children of both the Newark and Bayonne public schools.

* * * * * * * *

The Austin Film Library, Inc., Austin, Texas, announces that it is making considerable progress in the preparation of educational films definitely correlated to standard textbooks. Material has been gathered dealing with all sections of the world, and such is the headway that some of these films are now in use in the public schools of New York City, Newark, Boston, and other cities. All of the courses adhere strictly to subjects treated in the standard textbooks of the United States and England. In geography, for instance, the courses are correlated with such geography texts as Appleton's, King's, and Dodge's.

* * * * * * * *

A special meeting of the Visual Instruction Association of New York City was recently held, the two features of the program being an address by William Jennings Bryan and the showing of "The Four Seasons," a Kineto film portraying in very remarkable fashion the ways and moods of Spring, Summer, Autumn and Winter. Following this showing, Ernest L. Crandall, director of the Visual Education Department of the New York City Board of Education, wrote to Charles Urban regarding "The Four Seasons," and complimented him highly for the excellence of the production.

* * * * * * * *

The Harcol Film Company, Inc., 330 Camp Street, New Orleans, announces that institutions in the South are showing a marked activity in the adoption of visual instruction. At the Girls' Normal School in New Orleans practically every girl in the graduating class has been taught how to operate a DeVry projector, so that when they go to the various schools as teachers they will be prepared to install and operate visual-instruction equipment. Tulane University, Jewish Orphans' Home, Straight College (colored), New Orleans University (colored), Kingsley House, Home for Incurables, and a number of other public and private institutions are now equipped with DeVry projectors. Many of the rural districts are also purchasing DeVry projectors equipped with generators for operation from a Ford car, as many of these small southern towns do not have lighting plants.

Interesting Men on the *Boulevard*

This series would bring before you men prominent in the commercial phases of visual instruction, for these individuals have played an important but generally unrecognized role in stimulating the use of visual aids beyond their immediate interests. No particular sequence has been employed in the series

John F. Burhorn

THE INDIVIDUAL under discussion would certainly have no alibi if his work were not productive of noticeably good results, for he was trained in a fine school—as a member of George Kleine's old organization. Mr. Burhorn served as manager for Kleine branches in St. Louis, Dallas, Indianapolis and Pittsburgh, distributing such material as "Quo Vadis," "Julius Cæsar," "Vanity Fair," and the well-known Edison Conquest programs.

It was during this service that the alert Mr. Burhorn sensed the real importance of film distribution specifically for the non-theatrical exhibitor. When a change in the organization provided a convenient opportunity he opened an independent exchange of his own, determined to know whether his theories were merely theories or something more; and the New Era Films, equipped with a stenographer, a shipping clerk, and a far-sighted manager, opened its doors.

Progress might have been negligible had Mr. Burhorn simply distributed films in a small-town fashion. But he realized that he could render better service with the assistance of men taken directly from among the church and school exhibitors; and he developed an organization of those who were as well versed in the needs of the school and the church as he himself was in films.

The result has certainly justified his theories. At present there are, aside from the main office in Chicago, branches of New Era Films, Inc., in Des Moines, St. Louis, and Minneapolis; and plans are now laid for an expansion of the organization until 20 branches have been established throughout the United States. Mr. Burhorn has set an example that might well be followed by other non-theatrical distributors.

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- Professional shutter blade
- No exposed controls (housed in case)
- Swings out of case to thread
- Clutch release from motor for hand drive

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Ideal
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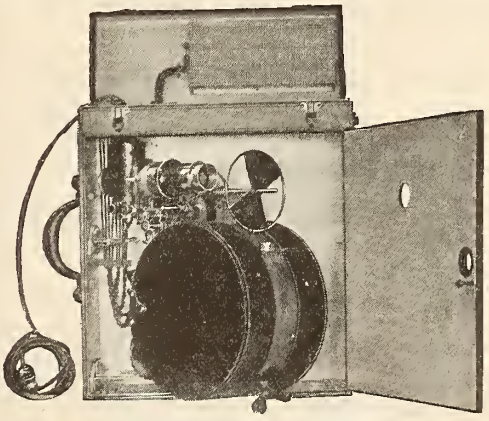

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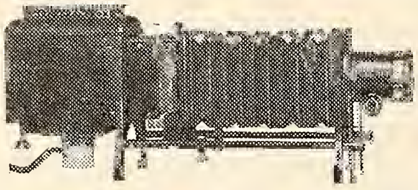

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Ask Us About Our Home Talent Movies
BETTER THAN A BAZAAR TO MAKE MONEY

The Land of the Christ

(Continued from page 10)

full particulars of the origin of the demonstration I never discovered; I didn't even go back to inquire!

More Unsolicited Thrills

Upon our return trip to Jeribco we met a Bedouin family in an automobile—a Chevrolet, by the way—who asked us to return with them and assault; but we politely excused ourselves. At the Jordan bridge the owner of a large caravan stopped us and asked us to return at the head of his caravan train. On the west side of the river he had passed two men who had been murdered and robbed. The robbers made their way to the east side, and he was fearful that they would attack him in the mountains. After resting about a day or two we decided to make another dash over the Jordan. We came to a large Bedouin camp high up in the plain. Without asking any questions we set up to make a panorama of the tented village, when suddenly four or five horsemen appeared, riding at top speed. They were armed, and within possibly 40 feet of the camera they fired. I am not certain of the expression that was on my face, for I had no mirror, but I can say that the cameraman—well, he had a fit. When I came to myself I was sure that the experience in Es Salt was not to be a breakfast-bell to what we must undergo here.

Relief

As I remember it, I have never seen a smile as soothing as that which played across the countenance of our interpreter. After the horsemen had made three or four circles around us they dismounted, embraced our man, and kissed him again and again—a common form of friendly salutation in that country. It developed that this tribe of Bedouins was on most friendly terms with the American colony at Jerusalem, of which our man was a prominent member.

That which might have been a vicious attack upon us was pure fun with them, and the remainder of the day, which they compelled us to spend with them, was to me one of the pleasantest experiences of the tour. They served us with a small bit of very bitter coffee in a little cup, saying with it, "This is bitter and expresses our wish that the bitter in your life may be very small." Later, servants (all of the several hundred members of the tribe were the

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servants of the sheik or king) brought each of us a cup of very sweet and highly perfumed tea, saying, "May you have much of the sweet in your life." The whole tribe was at our disposal to perform before the camera any act illustrative of the various activities of Bedouin life.

Atonement

The sheik ordered a guard to accompany us throughout the Gilead country, declaring that we should go where we liked without fear of molestation. He even suggested that we go to Es Salt, and he would see that apology be received for our treatment of a few days before.

So with their assistance we traversed country that otherwise we could not possibly have seen, such as Succoth, Mizpah, Pemuel, and other trans-Jordanian places which, as far as I am aware, have never before been photographed.

[The concluding installment of this article will appear in the January issue.]

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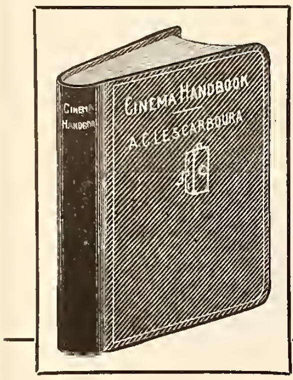

The Cinema Handbook

By Austin C. Lescarboura
Managing Editor, Scientific American

AN IDEAL XMAS GIFT

An instruction book for

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306 Film Exchange Bldg., Minneappolis, Minn.

Visual Education, a Science and an Art

(*Continued from page 16*)

Not many years ago objects and scenes in museums were dead and lifeless. Step into a large biological museum today. Whole scenes of nature are reproduced with such faithfulness that little difficulty is experienced in translating ourselves from the museum to the scene before us and in becoming a part of it. In parks and zoological gardens greater attention is being paid to naturalness of surroundings, which adds to the comfort of the animals and to the reality of the scene. Here again we see the work of the technician.

This same thing is true to even a greater degree when representation of objects and processes on lantern slides, charts, posters, blackboard, and the like is involved. Here it is of prime importance that we have the very best of representations. If it be a lantern slide of Bunker Hill monument (see Fig. III), it must have such photographic brilliance and quality that it attracts attention. Its composition must be such that it is easy for the learner to make himself a part of the scene before him. It is only when the pupil forgets that he is looking at a picture or lantern slide, stereograph or motion picture, and becomes so much a part of the scene that he is standing before the *real* monument on *real* grass in *real* Boston, looking up at the towering shaft and discussing reverently its meaning to the American nation, that the finest and maximum results are obtained in the use of visual aids. This, of course, is dependent upon the quality of the representation, its photographic excellence, artistic composition, color rendition, brilliance and size of image with the pupil at a given distance, and upon the method of its use coupled with the physical surroundings of the pupil. To illustrate the last thought, it would be difficult to imagine a pupil becoming a part of a scene representing a rippling brook, trees, shade, quiet, boy fishing, in a classroom just over a noisy machine shop.

"Living the Picture"

The idea of making oneself a part of the picture is not an ethereal one. Let us think of using a draftsman's scale. At first each division represents fractions of inches. After a little use each division becomes "in reality" miles and feet, rods and yards. After using a photographic camera with a ground glass, no longer is the image inverted and reversed, but perfectly natural and real.

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Not long ago a gentleman was projecting a motion picture. He became so much a part of the scene depicted that when a building toppled forward he dodged and shut off the machine.

The true visual educator must be in sympathy with and have a knowledge of the latest developments in this highly important problem, technique of representation. He must have firsthand knowledge of the processes and difficulties involved in working any particular medium. He must also have firsthand knowledge of the science and art of teaching.

So clearly related to the problem of technique of representation is the correct manipulation, adjustment, and care of projection equipment that I take occasion to discuss them here for a minute. This involves a knowledge of the optics of projecting and how to keep the projectors in finest possible working order. A stereopticon or moving-picture machine out of order will spoil the teaching value of the most perfect slide or film. A moving-picture projector out of adjustment or improperly handled may destroy a reel of film in a few minutes. The writer had occasion to see a new green film greatly damaged recently by an I-know-it-all.

The teachers of our public schools of tomorrow will not only be taught the values of different objective materials and the correct method of their use, but the technique of representation and the mechanics of projection.

This leads to our fourth problem, that of psychological basis. As I have implied before, we will have to depend for some time on the experiences of good teachers for answers to each of the foregoing problems. That errors will be made there is not the slightest doubt. But in the end there is not the slightest doubt as to the future of visual education as a science and an art. The average business man has little conception of the problems involved and the difficulties presented when instructors begin to delve into the field of education. The workings and reactions of the human mind are vastly more complicated than physical phenomena in industrial life. The problem of measuring and checking under proper control of values and methods is not one of a day or a year. It is not so simple as all that. It is a problem for the trained educator.

The problems of method and values and technique will all receive their foundation principles from the results of psychological investigations of vision and the reactions of the mind of the learner in given situations.

JESUS of
NAZARETH

"Jesus of Nazareth" is a vivid representation of the greatest event in the World's History. It depicts Christ as the Great Teacher of Men. It shows him sealing His Teaching with His blood.

This production is reverently and beautifully enacted. Over 5000 people are in the cast and no expense was spared in the making of these two thousand feet of film.

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The Fairy and the Waif	5 reels	Rumpelstiltskin	4 reels	Steps to Somewhere	2 reels
A Bit of Kindling	5 reels	Pioneer Days	2 reels	The Bridge of Fancy	2 reels
A Hoosier Romance	5 reels	The Uneven Road	2 reels	A Wonderful Event	2 reels
The Continental Girl	5 reels	The Little Samaritan	2 reels	Roosevelt's Land	2 reels
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PICTURE SERVICE, LIMITED

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A Matter of Determination

(Continued from page 13)

It had been originally the writer's intention to run as frequently as possible films of an educational nature for the benefit of the school and free to the public. However, this practice seemed to cause a lapse in our regular patronage, and so was discontinued for the time.

By continuing the weekly programs throughout the winter we earned enough to more than pay the students' portion of the cost of the machine. However, the board refused to accept our agreed contribution, but returned the money to us with the request that we use it in renting good films during the present school year.

The Crisis Now Past

So this year we are running our programs on a new plan. With money in our treasury, and free from debt, we can afford a different plan. So far we have run on the plan of taking a collection after each exhibition to defray the expenses of the next. As long as possible we shall continue on this basis. A community club has been organized for the purpose of giving bi-weekly literary programs, and these programs alternate with bi-weekly feature films. Two of the functions of the community club are to select the films given in the bi-weekly gatherings and to devise means of financing the shows. As has been stated, the collection plan has been followed to date.

Educational Pictures

In addition to the amusement films already mentioned, we have contracted with the Extension Department of the Washington State College for films of a strictly educational nature. These films cost us very little above transportation charges, and are shown in connection with the school work, the public being informed of the showings and invited to attend without charge. Unfortunately films of an educational nature are to be had in plenty only in the form of "travel" films. A few of the better-health type are available; and some industrial films may be used to advantage. We are constantly on the watch for films available for school use.

Two years ago the thought of having a "picture machine" in

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the town of Sunset had never occurred to its citizens. Today, if some accident should destroy our projector I feel certain that the people would make considerable sacrifice to replace it. They have not been given a new need; they *have* awakened to the existence of an old need.

Diverting the Torrent

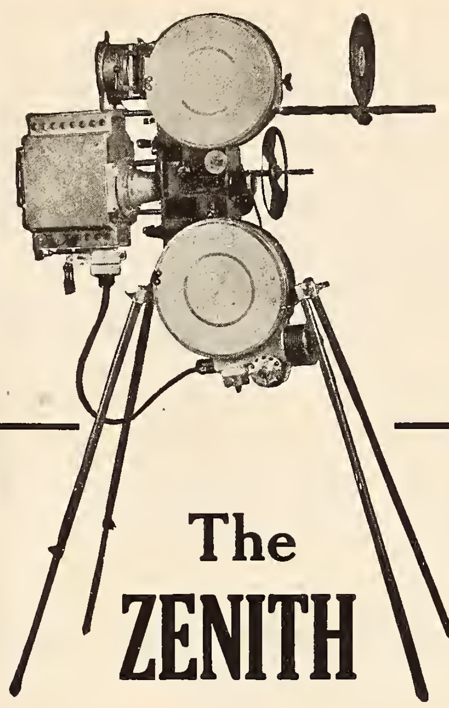
(Continued from page 17)

We utilize our splendid organ to the best possible advantage throughout the entire service. The organist takes what suggestions he wishes to from the musical synopsis furnished by the distributor. Sometimes he takes one of the solos of the evening, as for instance, "The Lost Chord," as a theme, and around this he organizes his musical program.

After the talk the picture proceeds immediately. At the close of the picture the pastor makes a brief prayer in which the impression of the songs, the picture, and the talk is summed up. This closes the service.

Solomon Was Also Wise

I preview all of my pictures myself. It is an endless job, but I have not been willing to delegate it to anyone else. Sometimes I ask one of my friends to see a picture for me and report tentatively upon it. If he reports unfavorably I drop it; but if he reports favorably, no matter if he is enthusiastic about it, I see it myself. I do this for several reasons. First, no man's taste is that of another man, and the preacher will be held responsible for whatever is shown on the screen. Second, I can often use, by making proper elisions, a picture which as seen in the theatre would not do for the church at all. As to where to make the cuts, I can tell only by careful preview. Third, most pictures as they are given in the theatres are a little too long for my purpose. I do not wish ordinarily to use a picture over an hour, or at most 70 minutes, in length. Most pictures originally longer than this can be cut to about this length without hurting them. Fourth, it would be quite impossible for me to make an appropriate talk in the midst of a picture without having seen the picture and thought considerably about it beforehand. These reasons are more



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Write for particulars, mentioning this magazine, to

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Thru rearrangements there are a few good territories now open for distributors.

than sufficient for the careful examination of every film I rent.

The True Spirit of Service

My evening service thus gives me two or three times the amount of work I formerly put into an ordinary Sunday-evening talk. But I am entirely willing to give this amount of work to it, since I have from six to eight times as many people as I otherwise would and can produce a much more telling impression upon them.

We do not ordinarily use so-called "religious" pictures. We did use "The Stream of Life," and many of our people liked it greatly. But the picture must be interesting; people must want to see it through and enjoy it throughout. There is a moral lesson in everything human. Religion is a matter of practical life and conduct. We do not use scenics or educational pictures for the most part. We use pictures that tell a story, but that tell the right kind of a story and tell it in the right way. For instance, the picture "Milestones" is a commentary upon the theme "Progress Is the Law of Life." It is a theme that is as true in religion as it is everywhere else. "The Miracle Man" teaches the lesson of the power of faith. People will see "The Miracle Man" anyway, and if I show it in my church it gives me the chance to call attention to what I consider exaggerations in it, and to correct misimpressions which the picture by itself would give.

Correlation of Film and Talk

"The Sky Pilot" suggests the perfectly obvious theme "Religion Should Be Red-Blooded." "A Certain Rich Man," the dramatization of William Allen White's splendid novel of that title, suggests the theme "Money Is a Good Servant but a Poor Master." "Evangeline" lends itself to the theme "Love Never Is Wasted." Every good picture carries its lesson. It is for the preacher to find the lesson and direct the people's attention to it, and to reinforce it by his own talk.

We have also used, with great pleasure and profit, "Humoresque," "The Inside of the Cup," "The Servant in the House," "Les Miserables," "Jes' Call Me Jim," 'The Jackknife Man," and "The Greatest Love."

Broader Service *Would* Bring Joy!

To sum the whole matter up, my year's experience with motion pictures has led me to feel that they have a larger place in the work of the church than anyone has yet realized. My own evening service has become a joy to me rather than a burden. The moving-picture machine is the greatest educational device perfected since the invention of printing. Why should churches and ministers be content to condemn its misuse by others instead of adopting and adapting it for the highest purposes?

National Academy of Visual Instruction

(*Continued from page 19*)

Visual Instruction may take up as one of its principal activities the stimulating and furthering of such research in every proper and legitimate manner.

[The above paper was read by Mr. Handschin at the First Annual Meeting of the National Academy of Visual Instruction. This paper is part of the First Annual Proceedings of the Academy.]

The onlooker is often prone to expect results too soon in any new field. It is only recently that educators have begun to measure results. Visual education as a science and an art is very new. Accurate experimental data cannot be procured in a few months. Research in visual education must at present be carried on by volunteer workers who have other duties to perform. It is not subsidized in any way.

J. V. Ankeney,
Secretary of the Academy.

Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5 cents per word. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5) cents and send the amount with your advertisement. All advertisements of less than 30 words are accepted at the minimum charge which is for 30 words.

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FILMS FOR RENT SUITABLE FOR CHURCH, school and social uplift societies at prices that will astonish. Service, quality and satisfaction our guarantee. Write for our free list. Sanor Film Company, Kankakee, Illinois.

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FOR SALE—NEW PREMIER MODEL PATHESCOPE, in fine condition; 2 ampere rheostat. Price $100.00. Rutledge & Co., 35 South Dearborn Street, Chicago, Ill.

WANTED—BARGAIN LOTS OF NORTH AMERICAN or European scenic lantern slides or complete lectures any interesting subject. Also Pathescope or Victor Safety Standard Projector. Benj. Allen, Box 85, Needham, Mass.

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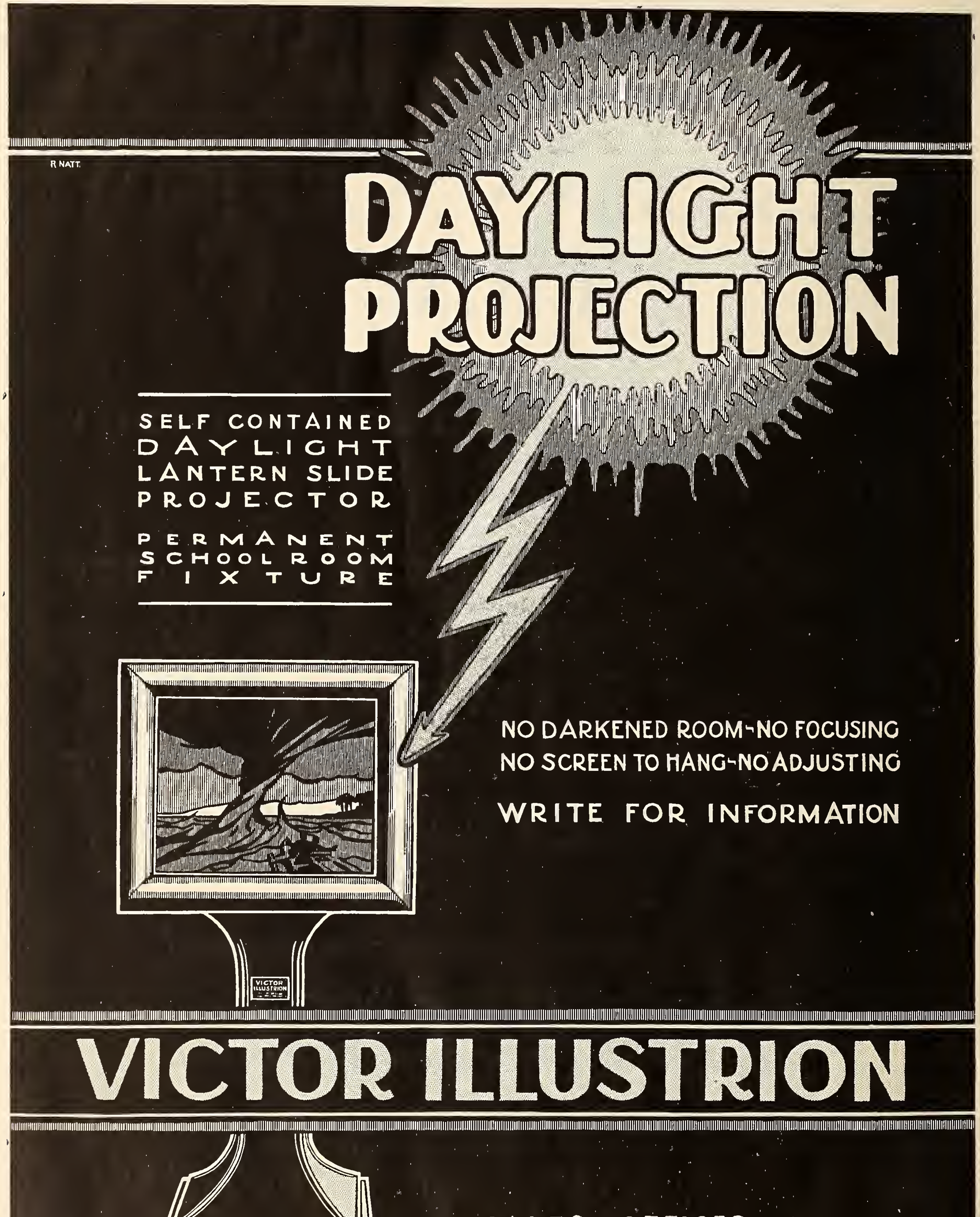

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is a standardized portable motion picture projector—self-contained in its own case—a complete unit.

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MRS. WM. WOLF SMITH, Mothers' Congress.
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